

San Francisco Symphony Orchestra

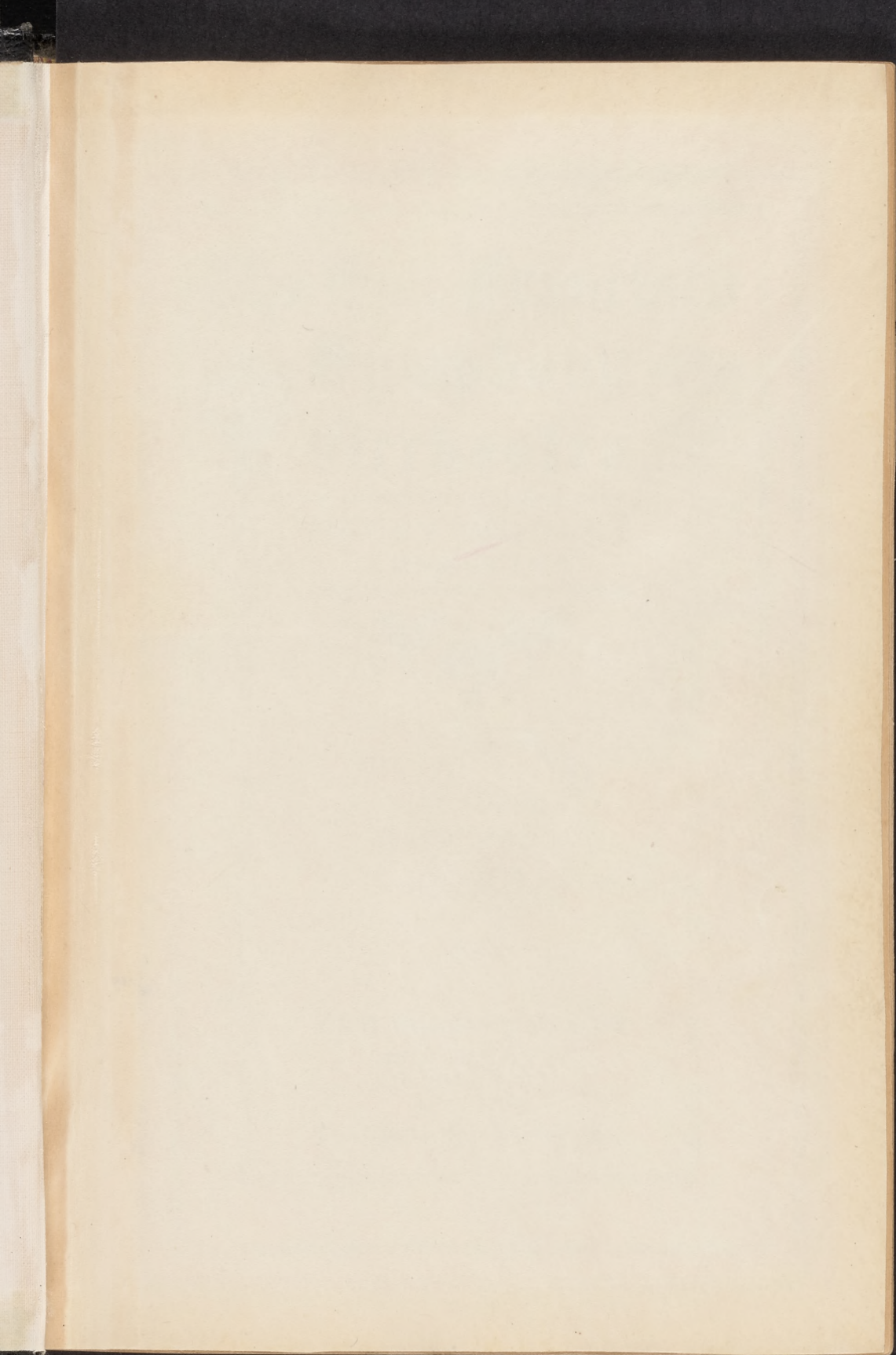
1913-1914

VOL. III

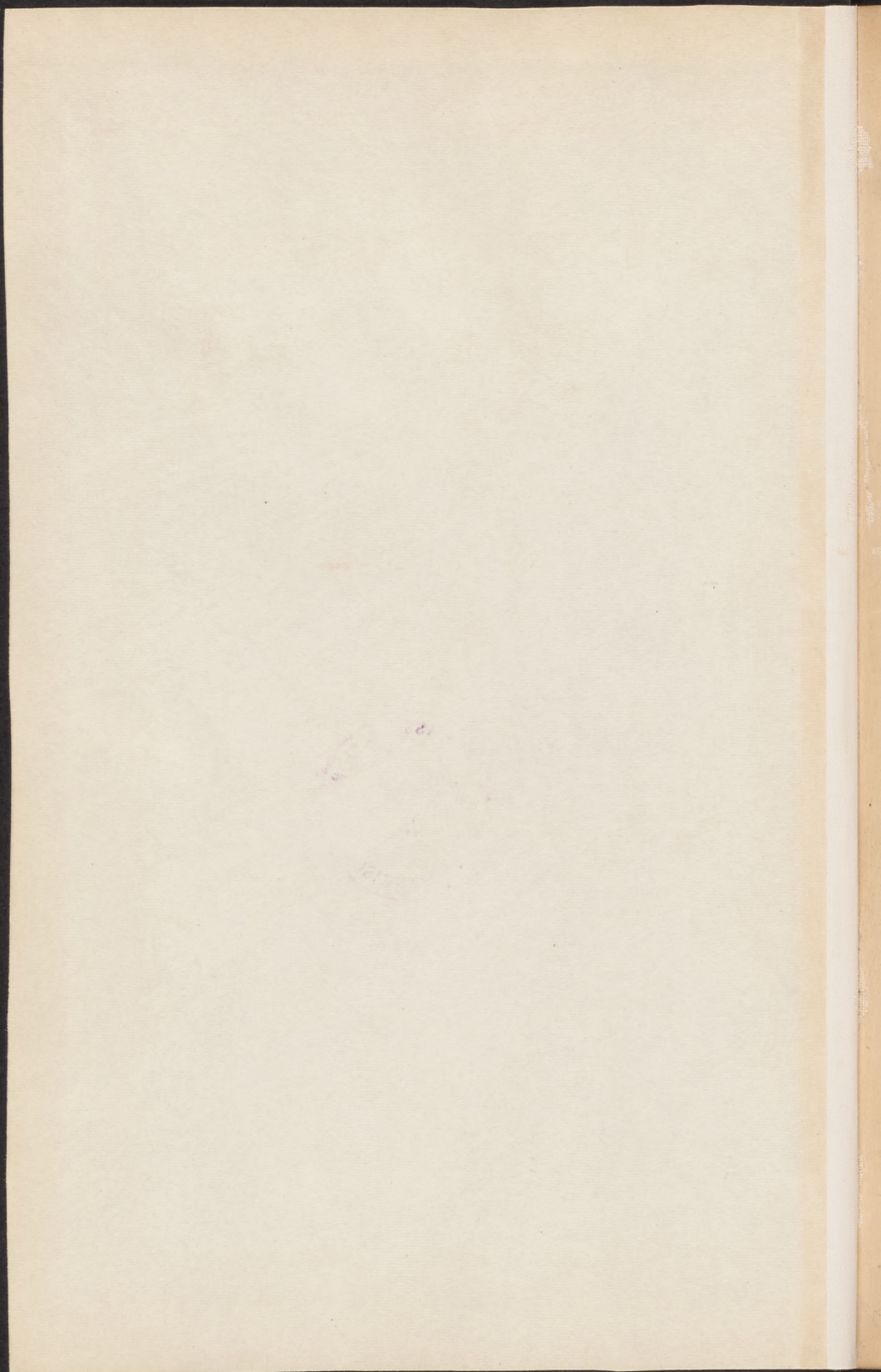














# The San Francisco Symphony Orchestra



HENRY HADLEY  
CONDUCTOR



First Symphony Concert

FRIDAY AFTERNOON  
OCTOBER 24, 1913  
AT 3 O'CLOCK

Cort Theatre, San Francisco, Cal.





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# The San Francisco Symphony Orchestra

Maintained by the Musical Association  
of San Francisco

Founded December 20, 1909  
Incorporated February 3, 1910



HENRY HADLEY, Conductor

## First Symphony Concert

SEASON 1913-1914

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At the Cort Theatre

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Friday Afternoon, October 24, 1913, at 3 o'clock  
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# The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO.  
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910.  
THIRD SEASON 1913-1914

## Personnel

HENRY HADLEY, Conductor

### FIRST VIOLINS

Adolph Rosenbecker, Concertmaster  
E. Meriz ✓ G. Severi ✓ Rudolph Seiger ✓ 12  
✓ John Josephs ✓ N. Firestone ✓ Franz Adelman  
✓ B. Jaulus ✓ H. Koenig ✓ R. Ruiz-Ramirez  
✓ Sydney Polak G. Saldierna ✓

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L. W. Ford ✓ M. Amsterdam ✓ E. P. Allen 10  
✓ M. Bracamonte R. L. Hidden ✓ J. A. Paterson ✓  
W. Manchester H. H. Hoffman ✓ W. J. E. Theill

### VIOLAS

Clarence Evans, Principal  
✓ C. Trainor C. Heinsen C. E. Schmitt ✓ F. G. Knell 6  
G. P. Chatterley

### VIOLONCELLOS

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✓ A. Weiss ✓ A. Villalpando ✓ W. DeGomez ✓ A. Neilsen ✓ R. Kirs ✓ 6  
✓ J. Lahann, Principal

### CONTRA-BASSES

✓ S. Greene W. Bell ✓ L. J. Previati ✓ J. Medgyesi ✓ H. Seiger 6  
J. R. Gallet

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J. R. Gallet

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# The San Francisco Symphony Orchestra

HENRY HADLEY, Conductor

Maintained by the

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909 :: Incorporated February 3, 1910

## FIRST SYMPHONY CONCERT

Third Season, 1913-1914, at the Cort Theatre

Friday Afternoon, October 24, 1913, 3 o'clock

### PROGRAM

Beethoven.....Overture, "Fidelio," E Major, Op. 72  
1770-1827

Franck.....Symphony, D Minor  
1822-1890

Lento—Allegro non troppo.

Allegretto

Allegro non troppo.

### INTERMISSION OF TEN MINUTES

MacDowell.....Suite, "Indian," Op. 48  
1861-1908

"Legend."

"In War Time."

"Dirge."

"Village Festival."

Wagner....."Kaisermarsch"  
1813-1883

Next Concert Friday, November 7, 1913, at 3 P. M. Sharp

Soloist—MME. ERNESTINE SCHUMANN-HEINK

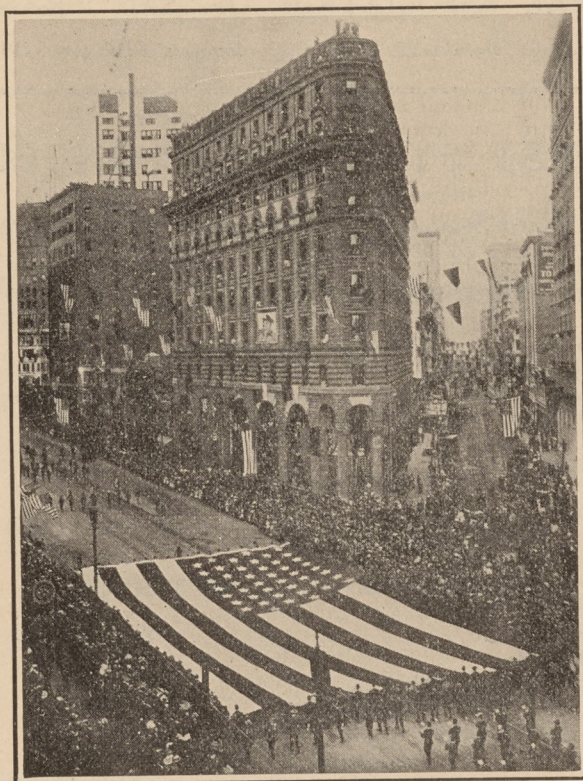
Tickets ready Monday, November 3rd, at box offices of Sherman,  
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## PROGRAM NOTES

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By Caryl B. Storrs

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### *Symphony in D Minor*

Cesar Auguste Franck  
(1822-1890)



CESAR FRANCK, the eminent Belgian composer and organist, often spoken of as the "saint of French music," was born in Liege, but is placed among the composers of France, where he lived and worked so long. To understand his music something must be known of his life, character and aims. He was an indefatigable worker, composing early in the morning, often before daylight, filling his days with a wearisome round of routine teaching, and spending his evenings in happy association with the devoted disciples he gathered around him. They called him "Pater Seraphicus" and "Pere Franck" and all adored him. His music was misunderstood and unappreciated by the public of his day, but he met disparagement with gentleness and tranquility, and found comfort in the love and appreciation of the few. He was fervently religious and emotional, and the mysticism of his nature and his music has often caused a comparison between him and his countryman, Maurice Maeterlinck. His most eminent pupil and disciple, Vincent d'Indy, wrote of him: "The foundation of his character was gentleness: calm and serene goodness. He had high ideals and lived up to them. He never sought honors or distinctions, but worked hard and long to give of the best that was in him."

Robert Schumann once said that a painter who wished to portray the Almighty would best achieve his purpose by depicting cherubs on the very edge of his canvas, with their eyes turned from the center. The "painter" of the D minor symphony has beheld a vision, and having beheld it in its radiance and power, makes no attempt to affirm what he has beheld—but only suggests.

Cesar Franck was for upward of thirty years organist at the Church of Saint Clothilde in Paris, in which humble position he was scarcely known to more than his immediate friends and pupils during his lifetime. Nevertheless he carried in his soul gleams of beatific visions, and having tasted of the sorrow and afflictions of complaining men, he wrought in his best works (his sonatas, chamber music, his choral work "The Beatitudes," and especially in this symphony) tonal pictures in which his emotional imagination sounded the depths of musical expression: and while it is true that the bitter neglect of his contemporaries finds, in his works, a voicing of constant strife of moods—grief, joy, hope, questioning fate—yet is his symphony wrapt in a sweet, mystic atmosphere that ever and anon emerges clearly in a triumphant and sure assertion of belief.

#### FIRST MOVEMENT

The first movement begins with a slow introduction which, at its very outset, carries the hearer at once into the mysticism that forms the salient feature of the work.



## NEXT SYMPHONY CONCERT

Friday Afternoon, November 7, 1913, at 3 o'clock

Soloist—MME. ERNESTINE SCHUMANN-HEINK

### PROGRAM

Schubert.....Symphony No. 10, C Major  
Andante—Allegro ma non troppo.  
Andante con moto.  
Scherzo.  
Finale.

Mozart.....Recitative and Aria from "La Clemenza di Tito"  
(Sung in Italian)

MME. SCHUMANN-HEINK  
(Clarinet Obligato by Mr. H. B. Randall)

### INTERMISSION OF TEN MINUTES

Rachmaninoff.....Symphonic Poem, "Die Toteninsel"  
(First Time in San Francisco)

Wagner.....Aria, "Gerechter Gott," from "Rienzi"  
(Sung in German)

MME. SCHUMANN-HEINK

## SOLOIST: NEXT CONCERT

MME. ERNESTINE  
SCHUMANN-HEINK  
(CONTRALTO)



Mme. Ernestine Schumann-Heink who, Friday afternoon, November 7, 1913. will make her first appearance with The San Francisco Symphony Orchestra, is an artist who needs no introduction. No singer in America is more beloved and no singer has done more to merit the whole-hearted respect and unstinted praise of music lovers. Mme. Heink's wonderful voice, mature and remarkable musicianship, fine interpretative perception, and above all, superlative merits as a woman have won for her this commanding position.

Tickets ready Monday, November 3rd, at box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.  
Prices—\$2.00, \$1.50, \$1.00 and 75c. Boxes and Loge Seats, \$3.00.

## THIRD SYMPHONY CONCERT

Friday Afternoon, November 21, 1913, at 3 o'clock

Soloist—MISS ADA CLEMENT, Pianist



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# PROGRAM NOTES :: CONTINUED

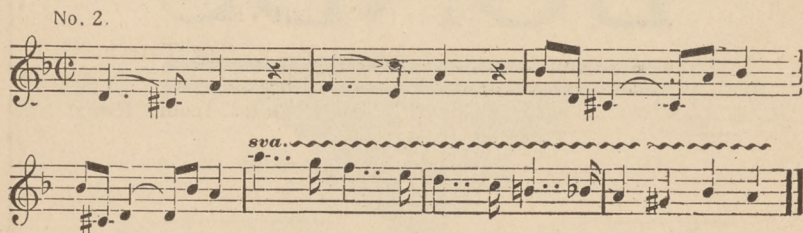
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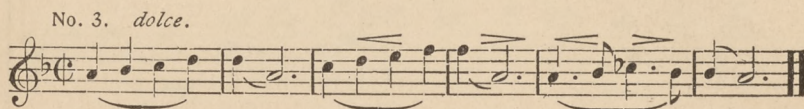
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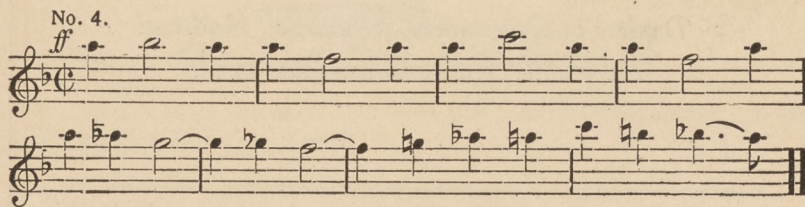
The questioning motive given out by the violoncellos and double basses foreshadows the main theme of the work. It is developed through some measures in which the elegiac droop of the melody, as well as its strange, dissolving harmonies, strive vainly to establish a mood. After a sudden *crescendo* the first subject of the symphony breaks out in this *allegro*:



Both themes (Nos. 1 and 2) are presently repeated a third higher and the music soon calms down to this suave, subsidiary theme:



Guy de Ropartz, a friend and pupil of the composer, has termed this the "Hope" motive (note the mystical effect of the melody moving in harmonic semi-tones in bar 5). This melting mood soon vanishes, however, and there is developed quickly a great *crescendo* and in a triumphant burst *fortissimo* the orchestra announces the mighty "Faith" motive (second subject) which, as de Ropartz says, is "declaimed like a great 'Credo.'"



The subsequent working out and the recapitulation sections of the movement display unassailable technical skill and portions of the themes already quoted keep interjecting themselves in a curiously interrogative



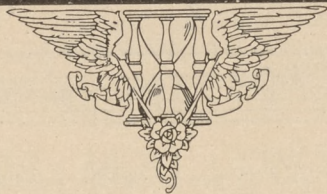
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LOS ANGELES



## PROGRAM NOTES

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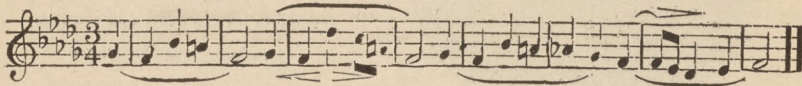
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way. The "Faith" theme rings out again, this time in the key of D, and the movement closes with the full orchestra speaking the opening theme (No. 1) in the boldest contour and in close imitation.

## SECOND MOVEMENT

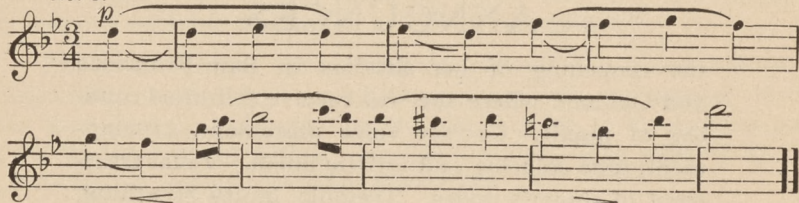
Instead of the conventional two inner movements there follows now a movement which, to a degree, represents the classic slow movement and *scherzo* by an *allegretto*. After a beautiful *ritornello* of sixteen bars by the strings, *pizzicato*, and harp, the following pastoral air, tinged with melancholy, appears in the English horn over the previous accompaniment:

No. 5. *Cantabile.*



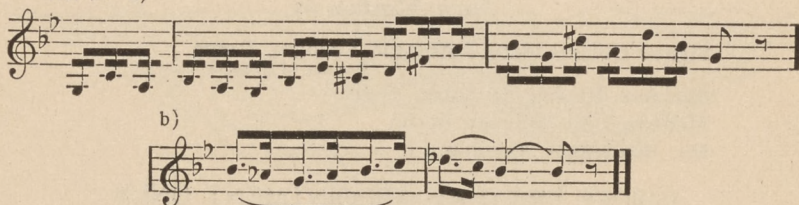
Soon the violins enter with this theme

## No. 6.



after which, with some elaboration, theme No. 5 is repeated. After this the suggestion of a *scherzo* appears with the following themes:

## No. 7. a)



A repetition of theme No. 5 with the *scherzo* (7a) music as accompaniment, concludes this part.

## FINAL MOVEMENT

The final movement, after establishing the key of D major in some vigorous brass chords, brings this joyous theme in violoncellos and bassoons:



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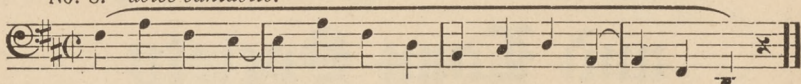
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## PROGRAM NOTES :: CONTINUED

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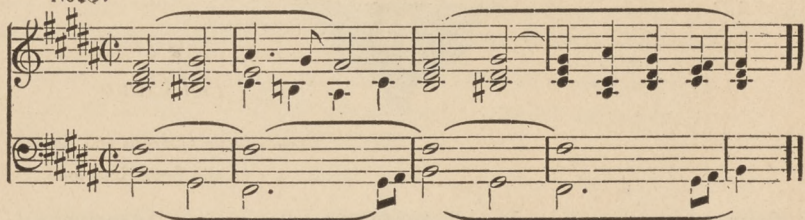
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No. 8. *dolce cantabile.*



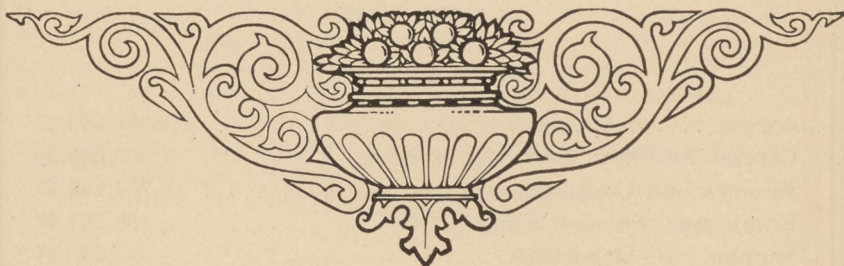
After it has been enlarged, sung by instrument after instrument and announced *fortissimo* by the whole orchestra, the following new theme appears:

No. 9.



This is first given out by trumpets and trombones, but is enlarged and enriched until the full orchestra bursts forth into the stately harmonies—a veritable declaration of “Faith triumphant.”

The remainder of the movement exhibits the more hopeful and despondent moods, which have been warring with one another, throughout the symphony. Especial prominence is given to the pastoral melody (No. 5), now stated with all possible sonority. The glowing D. major of the final harmonies proclaims the victory.





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## PROGRAM NOTES :: By Lawrence Gilman

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*Suite (No. 2), "Indian": Op. 48*

Edward MacDowell.

Born in New York City, Dec. 18, 1861.

**T**HIS suite was composed in 1891-92. It is MacDowell's last and most important orchestral work. Its thematic material, as he acknowledges in a prefatory note to the score, is based upon melodies of the North American Indians, with the exception of a few subsidiary themes of his own invention. "If separate titles for the different movements are desired," he says in his note, "they should be arranged as follows (I give them here together with the expression marks at the head of each movement, which are highly indicative of their character):

"LEGEND." (*"Not fast; with much dignity and character."*)

"IN WAR TIME." (*"With rough vigor, almost savagely."*)

"DIRGE." (*"Dirgelike, mournfully."*)

"VILLAGE FESTIVAL." (*"Swift and light."*)

Although there is no reason to believe that MacDowell has here based his music upon such a detailed dramatic plan as underlies, for example, his symphonic poem "Lancelot and Elaine," it is evident that he was inspired by moods and pictures the nature of which is sufficiently indicated by the titles of the different movements. It may be interesting to note that there is authority for the statement that the principal theme of the first movement ("Legend") was taken from a harvest-song of the Iroquois Indians in New York State; that for his second movement ("Love-Song") the composer used a love-song of the Iowas; that the dominant theme of "In War Time" is one to which the Indians of the Atlantic Coast attributed a supernatural origin and character; that a Kiowa theme (a woman's song of mourning for her lost son dominates the "Dirge"; and that the chief melodic ideas of the last movement are a war-song and a woman's dance of the Iroquois.

In this music, it has been said, MacDowell "has caught and trans-fixed the essential character of his subject: these are the sorrows and laments and rejoicings, not of our own day and people, but of the vanished life of an elemental and dying race: here is the solitude of dark forests, of vast and wind-swept prairies, and the sombreness and wildness of one knows not what grim tragedies and romances and festivities enacted in the shadow of a fading past."



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## PROGRAM NOTES

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By Felix Borowski

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### *Kaisermarsch*

Richard Wagner.

Born May 22, 1813, at Leipzig.  
Died Feb. 13, 1883, at Venice.

WAGNER began the composition of his "Kaisermarsch" in February, 1871, at Tribschen, near Lucerne, and he completed it in the earlier part of the following month. The first performance of the work took place April 14, 1871, at a concert given in Berlin for the benefit of the Augusta Hospital. Bernhard Bilse was the conductor. Wagner's statement of the circumstances under which the "Kaisermarsch" was written is subjoined:

"After the return of our victorious army, I made private inquiries in Berlin whether, in case a grand ceremonial in honor of the fallen soldiers were projected, I could be permitted to provide a piece suited to such a solemn occasion. But I was told that it was not considered desirable to make special provision for painful impressions to accompany the joyous return of the army. I proposed, still privately, another piece, which was to accompany the entrance of the army, and into which, at the close—say in defiling before the victorious monarch—the excellent corps of the Prussian army might join in some popular melody. But this would have necessitated serious changes in the arrangements that had been completed long before, and I was dissuaded from my project. Consequently, I arranged my 'Kaisermarsch' for the concert-hall, for which let it be adapted as well as may be."

The first performance in America of Wagner's work was given by Theodore Thomas at a Central Park Garden Concert, New York, June 22, 1871.

The march is scored for two flutes, piccolo, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, three kettledrums, cymbals, triangle, bass drum, side drum and strings. At the close of the work, where the principal theme returns, Wagner intended the melody to be sung by a chorus distributed among the audience. The text of this began thus: "Heil, heil dem Kaiser! König Wilhelm! Aller Deutschen Hort und Freiheitswehr!" Wagner also incorporated into the work Luther's hymn, "Ein fester Burg ist unser Gott."





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## NOTES OF INTEREST

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MME. SCHUMANN-HEINK  
AND HER IMPRESSIONS OF AMERICA  
—THE SINGER'S INIMITABLE GOOD HUMOR

It is perhaps natural that Schumann-Heink, who during the past summer had been the great success at the Wagner Festivals at Bayreuth and Munich, where her "Erda" and "Waltraute" were the great features of the performances, should suddenly, on arriving in America, become part, as it were, of the simple country life in America by having the honorary citizenship of Caldwell, New Jersey, conferred on her. Most people do not recall that Caldwell, New Jersey, has the distinction of having been the birthplace of Grover Cleveland, but its new distinction is that the town is overlooked by Mme. Schumann-Heink's country home at Singac, New Jersey. The consequence is, that when the great contralto heard that they were raising a Grover Cleveland Memorial Fund, she volunteered to help, and did so in a very hearty manner, much to the improvement of the fund. And then she left on an extended tour, taking her out to the very wilds of Western Canada, in places that only a few years ago had not enough population to warrant even a one-shack station house on the railroad.

The great singer is devotedly American, and her belief in the American home and the American woman, and in American life generally, is with her a fixed idea. She has a great sense of humor, and to spend an afternoon with Schumann-Heink and hear her meet and talk to people is as good as going to a vaudeville performance for the humor of it, to say nothing of the art of it should she drop into song. On her arrival last year she was interviewed, as usual, and speaking both German and English alternately, she tried to tell the interviewer the story of how she first came to America. And it came out in somewhat the following fashion:

"Ach Gott! It is gut you come so early and that you will not stay long," she exclaimed as the interviewer crossed the threshold, "because I want to have my hair washed, und natürlich I don't want you to do it for me. This is Mrs. Wolfsohn (business of presenting Mrs. Wolfsohn), my dear friend and manager. Her husband—gewiss haben Sie ihn gekannt—er war der erste who told me 'Sie müssen nach Amerika kommen.' He heard me singing in the opera in Hamburg. Ich hatte just then sung in an opera in which I had a very elaborate coloratura aria. Also, Mr. Wolfsohn he heard me and he liked the way I sang the scales, the trills und all that business.

"And so he come to my house next day, wann I was in the kitchen with my apron tied around me, so; and I was cooking and making noodles for the family. And Schumann was there—Schumann, my husband, the father of my children. Und, sehen Sie, Wolfsohn he came in; and when he saw me he said, 'Are you Schumann-Heink?' Well, I heard you sing last night and you sang beautifully. You must come to Amerika.' Aber ich konnte nicht nach Amerika kommen because I had a contract with Pollini, who was manager of the Hamburg Opera.

"And besides—America! You know how many, many people in Europe think of America—that the animals and lions run around in the streets! And so Wolfsohn told Grau about me and Grau wanted to engage me for the opera. But I could not go. Then Pollini died and my contract ended, and I came to America und heir bin ich noch immer.

"Ach! denken Sie einmal! I have grown stouter this Summer, I have gained two pounds—think of it once—two pounds!

"Why not try to reduce now?" it was suggested; why not diet?"

"Yes, yes, that will I do. I like to have a good figure. I am proud when I am slender. Ich möchte so gern schlank sein, eine elegante Figur haben. And so the first thing I ate when I came here was a very large filet. Ha! ha! ha! I am a born comedienne, am I not? I have always been told I was a comedienne.

"I say I am a comedienne. But that does not say that I have not felt sorrows very deeply. Sorrows do not have to show. One can weep much without shedding tears. I seem very happy and merry when I am with other people. But who knows what sadness I feel, what tears flow when I am alone, when night has come. These hours are my very own. It is when I am alone with myself that I am most myself. And those feelings are in time re-echoed in my voice. One's true self is in one's voice, and that is why I think the public so loves some singers."

"I think that one of the greatest of honors that could fall on me was that at Bayreuth this Summer; my picture appeared in the programs between Cosima and Siegfried Wagner. I was so deeply touched by that that I could have cried. That is what it means to be thought worthy to be mentioned side by side with two such wonderful people. Ach! Bayreuth is a wonderful place. But I could not be satisfied to stay there or anywhere else in Europe for good. I am thoroughly American now. For seven or eight weeks over there—yes, but then the ground begins to burn my feet—es brennt mir unter den Füssen!" What more could the most patriotic American say?



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## PROGRAM NOTES

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By Philip Hale

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*Overture to "Fidelio,"  
in E Major, Op. 72.*

Ludwig van Beethoven.

Born at Bonn, Dec. 16 (?), 1770.  
Died at Vienna, March 26, 1827.

**B**EETHOVEN'S opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly (Léonore; ou, L'Amour Conjugal, a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mrs. Hauptmann, as the heroine.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised and produced again on March 29, 1806, when "Leonore" No. 3, a remodeled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seygried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and



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## PROGRAM NOTES :: CONTINUED

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he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paer ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Fidelio" overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, two trombones, and strings.

None of the thematic material of this overture is in the opera.

The overture begins with four measures of allegro, based on the initial figure of the first theme of the principal movement. A slow introduction, Adagio, in E Major, 2-2, follows. It is based on a sighing figure in wind instruments, and is interrupted by a return of the opening allegro. There is another and longer adagio passage, in which wind instruments are joined soon by the strings and later by the louder brass and the drums. The main body of the overture, Allegro, E major, 2-2, opens with the first theme announced by horn and answered by clarinet and bassoon. The development is short. The second theme is in B major; strings answer a short sigh of horns. The free fantasia is short, and it is wholly on the first theme. The third part of the overture is regular. There is a short return of the introductory adagio, which is followed by a long coda, Presto, 2-2 time, founded on a working-up of the first theme.



## NOTES

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# ADA CLEMENT :: *Pianist*

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Soloist, Third Symphony Concert, Friday, Nov. 21, 1913, at 3 P. M.

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Miss Ada Clement, a native San Franciscan, has been identified with the musical life of this city for the past fifteen years. After years of conscientious study under the best of local instructors, Miss Clement went to Europe and received the stimulating instruction of Joseph Lhevinne and Harold Bauer. Miss Clement will play the Beethoven concerto for Pianoforte No. 5, E Flat, Opus 73.

This, the last and greatest of all the master's pianoforte concertos (commonly known as the "Emperor" concert) was composed in 1809, and the first public performance of which there is any record was by one Schneider—at Leipsic, in December, 1811. The first performance under the author's supervision, however, was at Vienna in the following February, when it was played by Beethoven's pupil Cary Czerny, then a youth of nineteen. The occasion was a charity affair—a singular mixture of picture-exhibition and concert, this number having its place on the program between a cavatina sung by Mlle. Sessi, a debutante, and a picture by Nicolo Poussin of "Esther fainting before Ahasuerus." The autograph score (preserved in the collection of Messrs. Hanslinger, at Vienna) is inscribed in Beethoven's handwriting—"Klavier Konzert 1809 von L v Bthvn," and dedicated to the Archduke Rodolph, his friend and patron, to whom the master inscribed no less than nine of his finest compositions. Although this concerto stands as Beethoven's last it is clear that he contemplated the publication of a sixth, sketches having been found for such a composition, in the key of D and belonging to the years 1814-'15. These sketches were very many—some fifty pages, and with them were discovered thirty sheets (about one hundred and twenty pages) of the full orchestral score of the first movement. But these relics have since become scattered widely among various collections.

The "Emperor" concerto consists of three movements.

I. *Allegro*, in E flat major and 4—4 time.

II. *Adagio un poco moto*, in B major and 4—4 time.

III. Rondo—*Allegro ma non troppo*, in E flat major and 6—8 time.



THIRD SEASON—1913-1914

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# The San Francisco Symphony Orchestra

## SECOND SYMPHONY CONCERT

Friday Afternoon, November 7, 1913, at 3 o'clock

Soloist—MME. ERNESTINE SCHUMANN-HEINK

### PROGRAM

Schubert.....Symphony No. 10, C Major

1797-1828

Andante—Allegro ma non troppo.

Scherzo.

Andante con moto.

Finale.

Mozart.....Recitative and Aria from "La Clemenza di Tito"

1756-1791

MME. SCHUMANN-HEINK

(Clarinet Obligato by Mr. H. B. Randall)

INTERMISSION OF TEN MINUTES

Rachmaninoff.....Symphonic Poem, "Die Toteninsel"

1873

(First Time in San Francisco)

Wagner.....Aria, "Gerechter Gott," from "Rienzi"

1813-1883

MME. SCHUMANN-HEINK

Steinway Piano Used



PHOTO BY HARTSOOK

HENRY HADLEY, Conductor

### THIRD SYMPHONY CONCERT

Friday Afternoon, November 21, 1913, at 3 o'clock

Soloist—MISS ADA CLEMENT, Pianist

Tickets ready Monday, November 17th, at box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

Prices—\$2.00, \$1.50, \$1.00 and 75c. Boxes and Loge Seats, \$3.00.



# The San Francisco Symphony Orchestra

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THIRD SEASON 1913-1914

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## PROGRAM NOTES

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:: By Felix Borowski

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### *Symphony No. 10,\** *C Major.*

Franz Schubert.

Born Jan. 31, 1797, at Lichtenthal.  
Died Nov. 19, 1828, at Vienna.



SCHUBERT completed this, his last symphony, at Vienna in March, 1828. It was a year of prodigious industry. In January he composed the two songs "Die Sterne" and "Der Winterabend"; March saw the completion of the C major symphony, the oratorio "Miriam's Siegesgesang" and the song "Auf dem Strom" for voice and horn; and in the months which came after he had given to the world sixteen new works, in which were included the "Schwanengesang" song-cycle, the magnificent string quintet, opus 163, and the Mass in E flat—the last named work being of such length as to require more than an hour in performance. This wonderful activity stopped in November; for on the 14th of that month Schubert, who had for some time been ailing, took to his bed. When, on the 16th, the doctor arrived the composer was delirious, and three days later he was numbered with the immortals who, being dead, are yet alive in the hearts of those who love the finest art.

At the time the symphony was composed Schubert was living with his friend Schober at the "Blaue Igel," a tavern much frequented by musicians in Vienna. In August, however, he left this abode and took up his residence with his brother Ferdinand in a house, newly built, at 694 Firmian Gasse, now No. 6 Kettenbrücken Gasse. It was here that he died of typhus fever.

The manuscript of the C major symphony, in possession of the Gesellschaft der Musikfreunde, in Vienna, is a volume of 218 pages of oblong quarto. It bears no title and no dedication, but on the first page of the score there stands the inscription "*Symfonie, März, 1828, Frz. Schubert Mpa.*" Schubert rarely made alterations in his scores, but there were very considerable revisions made by him in his last symphony when the score had been brought to completion. The subject of the Introduction and that of the *Allegro* were both materially altered—in the latter case it was changed whenever it appeared during the course of the movement. Even the tempo of the opening movement was altered from *Allegro vivace* to *Allegro ma non troppo*. Other modifications were made in the remaining movements—in the Scherzo sixteen measures, first sketched by Schubert in his Octet, were inserted—but there were fewest alterations in the finale.

When the symphony had been corrected its creator despatched the score to the Gesellschaft der Musikfreunde who had the parts copied and by whom it was put in rehearsal. The length and the difficulty of the work was, according to Grove, obstacles which blocked the performance of the symphony. "It was soon withdrawn" says the English biographer of Schubert "on Schubert's own advice, in favor of his early symphony

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\*The C major symphony is numbered 7 in Breitkopf and Härtel's catalogue.



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## PROGRAM NOTES :: CONTINUED

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No. 6, also in C. Neither the one nor the other was performed till after his death."\* When Robert Schumann was in Vienna in 1838 he called upon Schubert's brother Ferdinand, in whose possession was a vast mass of manuscript music by the illustrious Franz. Schumann's attention was immediately drawn to the C major symphony, which was probably a transcript of the score in the keeping of the Gesellschaft der Musikfreunde. His interest and enthusiasm were awakened and he prevailed upon Ferdinand Schubert to permit a copy to be made and dispatched to Mendelssohn, then conducting the Gewandhaus concerts at Leipzig. Mendelssohn's admiration for the symphony was not less great than Schumann's. He put the work into rehearsal at Leipzig and brought it to performance at the 20th Gewandhaus concert, March 21, 1839. "We recently," wrote the composer of "Elijah" to Moscheles, in London, "played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works."

Mendelssohn's influence in England was strong, and his enthusiasm for Schubert's symphony led him to urge a performance of the work upon the Philharmonic Society, of London. "I hope," he wrote to the secretary of the organization, "to be able to send you a very extraordinary and excellent symphony by Fr. Schubert, the famous composer, which we performed here at our last concert with great applause.† I have written to Vienna to get permission of sending the work to the Society and shall send it immediately if allowed to do so." Mendelssohn forwarded the score three weeks later with a letter in which he stated that the symphony had "created an uncommon sensation in Leipzig" and in which he recommended that certain repetitions in portions of the work should, on account of its great length, be disregarded. The Philharmonic Society did not, however, perform the work during the following season, and it was laid aside for four years. Mendelssohn was still urgent in his suggestions of a performance when in 1844 he conducted the Society's concerts in London. He proposed to play the symphony at a concert in which was also to be interpreted his own overture "Ruy Blas." At the rehearsal the players in the orchestra displayed such contemptuous animosity towards Schubert's work, and particularly towards the triplet passages in the finale that Mendelssohn indignantly withdrew the symphony, and it did not figure on any program of the Society until 32 years had elapsed since Mendelssohn had first urged a hearing of the work. The first performance in England took place at the Crystal Palace, April 5 and 12, 1856, the symphony having been played in installments—the first three movements having been given upon the earlier date, and the last three a week later. In January (11), 1851, the work was played by the New York

\*While the principal authorities agree in stating that the sixth symphony and not the tenth was that which was given by the Gesellschaft der Musikfreunde December 14, 1828, at the Redoutensaal there are those who are of a contrary opinion.

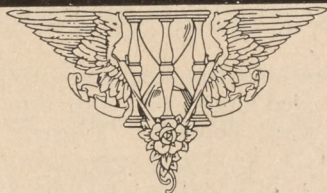
†Mendelssohn was writing from Leipzig eight days after the performance of the symphony at the Gewandhaus.



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# PROGRAM NOTES :: CONTINUED

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Philharmonic Society under the direction of Eisfeld. On November 23, 1851, the first complete performance was set forth in Paris at a concert of the Société St. Cécile under the conductorship of Seghers.\* The work was published in score and parts in February, 1850, by Brietkopf and Härtel, Leipzig.

The symphony in C is scored for the following orchestra: Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle drums and strings.

I. (Andante, C major, 4-4 time). The main movement is preceded by an introduction, 77 measures long, the material of which is given out by the horns. This opening theme should be carefully noted, for its rhythmical figure is employed in the Allegro, and at the end of the first movement the actual subject itself returns. A crescendo leads into the Allegro ma non troppo (C major, 2-2 time). The principal subject is divided between the strings and wood-wind—two measures of it in the one being answered by two measures in the other. Three measures are quoted:

## No. 1.

*Allegro ma non troppo.*

The second subject—which appears in E minor instead of the orthodox key of G major—is, so far as the persistent employment of its rhythmical figure is concerned, the most important of the two principal themes. Its opening phrase, given to the oboes and bassoons, is quoted below:

## No. 2.

Oboes.

\*Habeneck had attempted to rehearse the symphony in 1842, but the orchestra refused to go beyond the first movement.



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## PROGRAM NOTES

• •

CONTINUED

A very extensive working over of this subject is succeeded by a coda in which a broader theme is shouted forth by the full orchestra. The Development is concerned with a working out of the first and second subjects, the former being given out by the strings and the latter by the wood-winds, the two being later developed in combination. At the close of the Development section there are to be heard suggestions of the second measure of the theme which opened the symphony. The Recapitulation begins with the principal theme (No. 1) in the strings, as before, the wood-winds answering at the third measure. The second theme (No. 2) now appears in C minor, but in the oboes and clarinets as in the exposition. There are heard later suggestions of the theme of the Introduction in trombones. The Coda is long, and at the end of it there is given to the wood-wind instruments the theme of the Introduction, fortissimo.

II. (Andante con moto, A minor, 2-4 time).

The main subject of the movement is preceded by seven measures of introduction in the strings, its material being foreshadowed in the violoncellos and double basses. The theme proper is announced by the oboe, accompanied by the strings:

## No. 3.

*Andante con moto.*

Oboe.  
*p*

*etc.*

This musical score is for measures 1-3 of the first system. It features two staves: the upper staff for Oboe and the lower staff for Bassoon. The time signature is 2/4. The tempo is marked 'Andante con moto.' and the dynamics are 'p' (piano). The Oboe part begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, and F5. The Bassoon part begins with a quarter note G2, followed by eighth notes A2, B2, and C3, then a quarter rest, and continues with eighth notes D3, E3, and F3. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

The clarinet having joined the oboe in giving out a variant of the subject just quoted the latter instrument sings a continuation of the theme in A major. The full orchestra interpolates a marked phrase, ff, and the opening subject recurs. A modulation to F major brings in the second theme in the strings:

## No. 4.

Strings.

pp

The musical score for the strings section, measures 1-5. The notation is in treble and bass clefs. The first measure (1) has a piano (pp) dynamic marking. The second measure (2) has a fermata over the first half. The third measure (3) has a fermata over the first half. The fourth measure (4) has a fermata over the first half. The fifth measure (5) has a fermata over the first half.

After development of this material the first subject reappears—in the oboe as before—and there is further working over of other portions of the earlier sections of the movement. Attention may be directed to the theme



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# PROGRAM NOTES :: CONTINUED

played by the violoncellos (pizzicato in the other strings) following a chord *fff* in the full orchestra, the oboe joining in, as in a duet. The key changes to A major, and the second subject (No. 4) now comes back in the flutes and clarinet, with a running accompaniment in the second violins and violas. The coda which concludes the movement is based upon the opening theme.

## III. Scherzo. (*Allegro vivace*, C major, 3-4 time).

The subject is vigorously announced by the strings in octaves, its answering phrase being heard in the wood-wind and horns:

### No. 5.

*Allegro vivace*  
Strings.

Oboe.

*f* *sf* *p* etc.

A continuing section is played by the first violins, the violoncellos setting a counter melody against it. This material is now given considerable development. The Trio, in A major, begins with eight introductory measures in the wind instruments the actual subjects being then heard in the wind instruments accompanied by the strings. Eight measures are quoted below:

### No. 6.

*f* etc.

At the close of the Trio the Scherzo is given repetition.

## Finale. (*Allegro vivace*, C major, 2-4 time).

A loud call from the whole orchestra and a triplet figure in the strings:

### 7.

*Allegro vivace.*

*f* *p*



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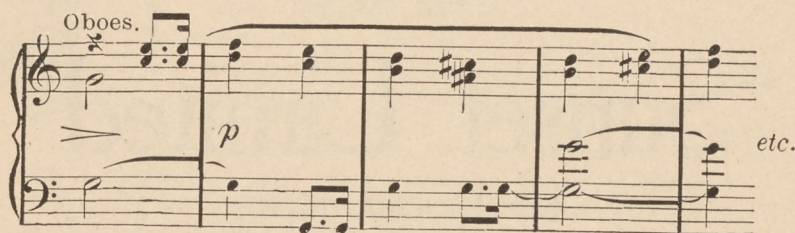
## PROGRAM NOTES :: CONTINUED



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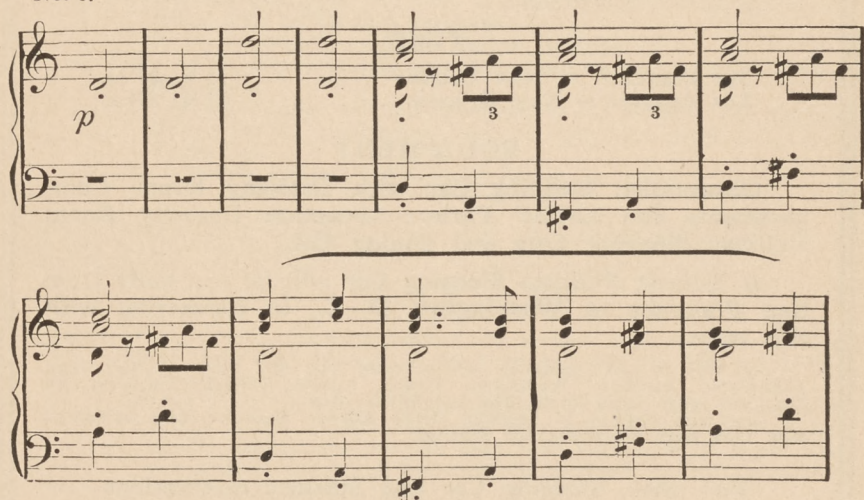
make up the material which forms the introduction to the real principal theme. The latter is set forth in the wind, and, with a triplet variant, in the violins. The opening phrase is subjoined:

No. 8.



Note how the three opening notes of the introductory passage,  and  are continually in evidence in some instrument or instruments. The second subject, in G minor, is preceded by four repeated Ds in the horns, the theme being accompanied by the ever-present triplet figure in the strings. The entrance of the theme is given quotation below:

No. 9.



Another portion of the second subject—heard in the wood-winds with a dotted figure against it in the violins—reminded Sir George Grove of the finale of Beethoven's Choral Symphony.

The Development begins with a working out of the second section of the second theme in the clarinets. After this has been developed at much length the four introductory notes, originally played by the horns before the second subject, (see No. 9) are worked over. The Recapitulation presents the principal themes with modifications of key and instrumentation.



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## PROGRAM NOTES :: By Hubbard William Harris

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### *Recitative and Aria* from "*La Clemenza di Tito*."

Wolfgang Amadeus Mozart

Born Jan. 27, 1756, at Salzburg.  
Died Dec. 5, 1791, at Vienna.



"**L**A CLEMENZA DI TITO" ("Titus" is the German title), Mozart's twenty-third and last opera—in two acts, the text by Mazzola (after Metastasio)—was composed for the coronation of Leopold II of Austria and produced at Prague on September 6, 1791, having been completed only the day before. The original score contained no recitatives, these having been added (presumably) by Mozart's pupil and friend Franz Xaver Süssmayer (1766-1803). The selections presented on these occasions are sung by Vitellia in Act II (Scene VII), the following being the text—in German, with an English prose translation by W. F. Apthorp:—

Recitative—Jetzt, Vitellia! schlägt die Stunde, der grossen Prüfung ernste Stunde

Hast du wohl Muth zu sehen wie er sein Leben endet, der dir Treue gelobt?

Sextus er liebt dich, mehr als sein eigenes Leben, auf dein Verlangen ward er Verbrecher; stets sahst du ihn vollbringen was grausam du begehrt; er wird im Tode seine Treue dir wahren; und dennoch willst du, wohl bewusst deiner Unthat, mit heittrer Miene dem Kaiser dich vermählen?

Ach, wo ich weilt' wurd' ich Sextus erblicken.

Die Lüfte, die Felsen, ja sie würden dem Gatten mein Geheimniss entdecken.

Zu seinen Füssen will ich bekennen meine Schuld; will mindern meines Sextus Verbrechen, kann ich retten ihn nicht, durch mein Verderben.

So schwinde stolzes Hoffen, so schwinde auf ewig.

Aria—

Nie soll mit Rosen, mit duft' gen Myrten,  
Hymen mir schmücken die Lebensbahn,  
Schon seh' ich grauenvoll Kerker sich öffnen,  
Schon Todesqualen furchtbar mir nahn.

Weh' mir Armen! welch' Entsetzen!  
Ach, was wird mein Schicksal sein?  
Wer erkennt was ich erdulde,  
Ja gewiss erbarmt sich mein.

Recitative—Now, Vitellia, the hour strikes, the serious hour of the great trial.  
Hast thou the courage to see how he ends his life who swore fidelity to thee?

Sextus loves thee, more than his own life; he became a criminal at thy behest. Thou hast ever seen him accomplish what thou cruelly askedst for; he will keep faith with thee in death. And yet wouldst thou, well knowing his misdeed, marry the emperor with a smile on thy face?

Ah, wherever I might be I should see Sextus.

The breezes, the rocks would discover my secret to my husband.

I will acknowledge my guilt at his feet; I will lessen my Sextus' crime, even if I cannot save him, by my own undoing.

So vanish, proud hope, vanish forever.

Aria—Never shall Hymen adorn my life's path with roses, with fragrant myrtle.

Already I see dungeons open horribly, already see torments of death draw near.

Woe to me, wretched one! what terror! Ah, what will be my lot?  
He who sees what I suffer will surely take pity on me.



## NEXT SYMPHONY CONCERT

Friday Afternoon, November 21, 1913, at 3 o'clock

Soloist—MISS ADA CLEMENT, Pianist

Mendelssohn.....Overture, "Fingal's Cave"  
Mozart.....Symphony E Flat (Kochel 543)  
Adagio-Allegro.  
Andante con moto.  
Menuetto.  
Finale.

Beethoven.....Concerto No. 5, E Flat, Opus 73  
I. Allegro, in E flat major and 4-4 time.  
II. Adagio un poco moto, in B major and 4-4 time.  
III. Rondo—Allegro ma non troppo, in E flat major and 6-8 time.

MISS ADA CLEMENT

Intermission

Reger .....Suite, "Romantique"  
Notturmo.  
Scherzo.  
Finale.  
(New—First Time in San Francisco)



## ADA CLEMENT

... PIANIST ...

Soloist, Third Symphony Concert, Friday,  
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Miss Ada Clement, a native San Franciscan, has been identified with the musical life of this city for the past fifteen years. After years of conscientious study under the best of local instructors, Miss Clement went to Europe and received the stimulating instruction of Joseph Lhevinne and Harold Bauer.

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Prices—\$2.00, \$1.50, \$1.00 and 75c. Boxes and Loge Seats, \$3.00.

## FOURTH SYMPHONY CONCERT

Friday Afternoon, December 5, 1913, at 3 o'clock

Soloist—CLARENCE WHITEHILL, Baritone

Brahms.....Symphony No. 4, E Minor  
Wagner.....Wotan's Farewell, Magic-Fire Scene from "Die Walkure"  
MR. WHITEHILL

Intermission

Humperdinck.....Overture from "Die Königskinder"  
Wagner.....

"Wahn! Wahn" from "Die Meistersinger."  
"Dance of the Apprentices."  
"Entrance of the Guilds."  
"Procession of Meistersingers."

MR. WHITEHILL



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## PROGRAM NOTES

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By Felix Borowski

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### *Symphonic Poem,* "Die Toteninsel," Opus 29.

Sergei Rachmaninoff.

Born March 20, 1873, at Novgorod.



RACHMANINOFF was moved to the composition of his symphonic poem, "The Isle of Death," by the painting of the same name by Arnold Böcklin, which he saw in the summer of 1909 in Paris. This work has inspired other writers, of whom may be mentioned Andreas Hallén (symphonic poem, produced at Stockholm in 1897), and Schulz-Beuthen, whose symphonic poem on Böcklin's picture is about to be produced at Zwickau. The second symphony, Opus 115, by Hans Huber—the so-called "Böcklin" symphony—is based on a program suggested by the painter's works. This is particularly true of the finale, a theme and variations, in which each variation is avowedly a tonal reflection of a picture by the Swiss artist.

"Die Toteninsel" is scored for three flutes (piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, six horns, three trumpets, three trombones, tuba, three kettledrums, bass drum, cymbals, harp, strings.

The symphonic poem begins (*Lento*, A minor, 5-8 time) with a somber phrase given out by the harps accompanied by the muted tones of the lower strings, and the kettledrum. At the fifth measure the violoncellos bring forward the following figure, suggestive of the tranquil lapping of the water that surrounds the Island of the Dead:

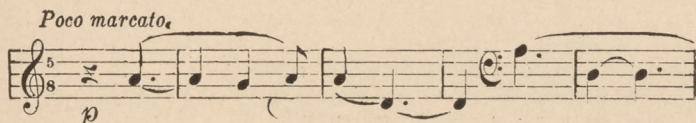
No. 1.



With occasional and slight interruptions of its continuity this figure is woven, either as subject-matter or as accompaniment, into the fabric of the entire first portion of the work—233 measures—and it also reappears in the closing section.

Some twenty measures after the violoncellos have given out this material there is heard in the horn a motif, of which important use is made in the succeeding portions of the work. This is quoted below:

No. 2.



Various episodes occur in the unfolding of the first division of the poem. One is given to three desks of divided first violins; another is heard as an upward climbing melody—in C major—for four first violins,



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## PROGRAM NOTES :: CONTINUED

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this being imitated by the English horn. The movement becomes quicker, there is a cumulative broadening of tone leading to a climax in which the brass chant a theme suggestive of a *Dies Irae*. The music becomes calmer, and the second portion of the work enters with a change from 5-8 to 3-4 time. There are reminiscences of No. 2, but the principal material of the section enters with the following theme in the divided strings:

### No. 3.



This is worked over to a climax upon which No. 2 appears *ff* in the brass. The tempo becomes slower, and over a syncopated accompaniment the same motive is developed in the strings and in various wind instruments. With this there is later (*Piu vivo e poco a poco accelerando e crescendo*) combined No. 3, the whole pressing forward to another climax—the principal one of the work. The time changes (*Largo*, A minor, 4-4 time) and the second violins play a tremulous figure to the accompaniment of chords for the harp and divided violoncellos, *pizzicato*. A passage for a solo violin leads to a reminiscence of No. 3 in the oboe, and following it of No. 2 in the wind instruments. The original figure (No. 1) now reappears, and with suggestions of the material in the opening portion of the piece the symphonic poem comes to a tranquil end.

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### Scena and Aria, "Gerechter Gott," from "Rienzi."

Richard Wagner

Born May 22, 1813, at Leipzig.  
Died Feb. 13, 1883, at Venice.



THIS excerpt from Wagner's Opera "Rienzi" is drawn from the third act, in which it is sung by Adriano Colonna, who is torn by conflicting passions—his loyalty to his father and the Roman nobles, who are arrayed against Rienzi, the Tribune, and his love for the latter's sister, Irene.

Scena:—

Gerechter Gott, so ist's entschieden schon!  
Nach Waffen schreit das Volk—kein Traum ist's mehr!  
O Erde, nimm mich Jammervollen auf!  
Wo giebt's ein Schicksal, das dem meinen gleicht?  
Wer liess mich dir verfallen, finst're Macht?  
Rienzi, Unheilvoller, welch' ein Loos



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## PROGRAM NOTES :: CONTINUED

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Beschwurst du auf diess unglücksel'ge Haupt!  
Wohin wend' ich die irren Schritte?  
Wohin diess Schwert, des Ritters Zier?  
Wend' ich's auf dich, Irenens Bruder . . .  
Zieh' ich's auf meines Vaters Haupt?—  
(Er lässt sich erschöpft auf einer umgestürzten Säule nieder.)

Aria:—

In seiner Blüthe bleicht mein Leben,  
Dahin ist all' mein Ritterthum;  
Der Thaten Hoffnung ist verloren,  
Mein Haupt krönt nimmer Glück und Ruhm.  
Mir trübem Flor umhüllet sich  
Mein Stern im ersten Jugendglanz;  
Durch düst're Gluthen dringet selbst  
Der schönsten Liebe Strahl in's Herz.—  
(Man hört Signale geben von der Sturmglocke.)

Wo bin ich? Ha, wo war ich jetzt?—  
Die Glocke—! Gott, es wird zu spät!  
Was nun beginnen!—Ha, nur Ein's!  
Hinaus zum Vater will ich flieh'n;  
Versöhnung glückt vielleicht dem Sohne.  
Er muss mich hören, denn sein' Knie  
Umfassend sterbe willig ich.  
Auch der Tribun wird milde sein;  
Zum Frieden wandl' ich glüh'nden Hass!  
Du Gnadengott, zu dir fleh' ich,  
Der Lieb' in jeder Brust entflammt:  
Mit Kraft und Segen rüste mich,  
Versöhnung sein mein heilig Amt!  
(Er eilt ab.)

Scene:—

Just God, so 'tis already decided! The people cry for arms—'tis no longer a dream! O Earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark Power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother, . . . Shall I draw it against my father's head? (He falls exhausted upon an overturned column.)

Aria:—

My life fades in its blossom; all my knighthood is gone; the hope of deeds is lost; happiness and fame shall never crown my head. My star shrouds itself in murky crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart. (Tocsin signals are heard.) Where am I? Ha! where was I but now?—The tocsin! God, 'tis soon too late! What shall I do! Ha! only one thing! I will flee outside the walls to my father; perhaps his son will succeed in reconciliation. He must hear me, for I will die willingly, grasping his knees. The Tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom with love; arm me with strength and blessing; let reconciliation be my sacred office! (He hurries off.)—English Translation by William F. Apthorp.



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PROGRAM NOTES

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By Felix Borowski

*Overture, "Fingal's Cave,"*  
*Opus 26*

Felix Mendelssohn-Bartholdy.

Born Feb. 3, 1809, at Hamburg.  
Died Nov. 4, 1847, at Leipzig.

SOME eight or ten miles to the west of Mull, off the coast of Scotland, the little island, Staffa,\* stands solitary in the Atlantic Ocean—one of the smallest and yet one of the most famous of the Hebrides group. That which brought fame to Staffa is the cave which inspired Mendelssohn to the composition of this piece. Fingal's Cave, thirty-three feet in width, and almost twice that number of feet in height, is penetrable for a distance of more than two hundred feet, the sea forming the floor of the cavern. Mendelssohn visited Scotland in 1829 with his friend Klingemann as his fellow traveler, and they made an expedition to Staffa and its famous basaltic cave in August. Then, as now, the voyage was accomplished by steamer, but the vessel was anchored some distance from the island, and the cave was reached in small boats. Klingemann described this visit in a letter dated August 10, 1829: "We were put out in boats," he wrote, "and lifted by the hissing sea up the pillar stumps to the celebrated Fingal's Cave. A greener roar of waves surely never rushed into a stranger cavern—its many pillars making it look like the inside of an immense organ, black and resounding, and absolutely without purpose, and quite alone, the wide, gray sea within and without." Mendelssohn said little in description of his experiences at Staffa, but what he said was full of import. "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." And Mendelssohn, writing to his family in Germany, set down twenty-one measures of the Overture, the opening portion of which occurred to him and was written down in the cave itself. Ferdinand Hiller was told by Mendelssohn that the "Fingal's Cave" Overture had its general form and color suggested by the sight of the cavern, and Hiller narrated the following incident, which occurred the evening of Mendelssohn's return from Staffa: "The same evening he and his friend, Klingemann, paid a visit to a Scotch family. There was a piano in the drawing-room, but, being Sunday, music was utterly out of the question, and Mendelssohn had to employ all his diplomacy to get the instrument opened for a single minute, so that he and Klingemann might hear the theme which forms the germ of that original and masterly overture, which, however, was not completed till some years later at Düsseldorf."† During his Italian travels in 1830, Mendelssohn worked assiduously at the "Fingal's Cave" Overture. On December 10th he writes to his father that he intends to finish the work next day as a birthday present to him, but the ms. score bore the date "December 16, 1830, at Rome." Although the last note had been set down Mendelssohn was not satisfied. "The middle portion," he wrote from Paris, January 12, 1832, "is too stupid, and the whole working out smacks more of

\* The island is only one and one-half miles in circumference.

† Hiller was in error. The overture was finished at Rome.



## NEXT SYMPHONY CONCERT

Friday Afternoon, December 5, 1913, at 3 o'clock

Soloist—CLARENCE WHITEHILL, Baritone

Brahms.....Symphony No. 4, E Minor, Opus 98  
1833-1897

Allegro non troppo.  
Andante moderato.  
Allegro giocoso.  
Allegro energico e passionato.

Wagner.....Wotan's Farewell and Magic-Fire Scene from "Die Walkure"  
1813-1883

MR. WHITEHILL  
Intermission

Humperdinck.....Overture from "Die Königskinder"  
1854

Wagner.....  
1813-1883

"Wahn! Wahn" from "Die Meistersinger."  
"Dance of the Apprentices."  
"Entrance of the Guilds."  
"Procession of Meistersingers."

MR. WHITEHILL



## CLARENCE WHITEHILL ... BARITONE ...

Soloist—Fourth Symphony Concert, Friday,  
Dec. 5, 1913, at 3 O'Clock

One of the most important artists that America has given to the operatic stage is Clarence Whitehill, who after incontestable success in Europe on the most important operatic stages came to his own country three years ago and created an impression that was nothing short of electrical in effect. Making his debut at

the Metropolitan, in the role of "Amfortas in Parsifal," who among those present will ever forget the impression he created? Superb in poise, convincing in dramatic fervor and noble in vocal skill was every instant of his impersonation.

Not alone as interpreter of a role, but purely as a singer, Mr. Whitehill takes a leading position among the foremost baritones of the world. In Europe as well as here, he is a dominant figure, one who has made the most of the wide and deep talent to which he has brought indomitable powers for study and unusual intelligence and a devotion to the highest ideals. No more brilliant, rounder or richer voice has been heard on the Opera or Concert stage of this country in many years, and it is now in the height of its glow and in its fulness and lusciousness; coupled with this is the fact that his diction and in pronunciation he is far more satisfactory than the majority of singers now heard in public.

Tickets ready Monday, December 1, 1913, at box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

Prices—\$2.00, \$1.50, \$1.00 and 75c. Box and Loge Seats, \$3.00

## FIFTH SYMPHONY CONCERT

Friday Afternoon, December 12, 1913, at 3 o'clock

### WAGNER PROGRAM

(In Memory of the Centenary of the Master)

Richard Wagner—May 22, 1813—February 13, 1883

"Tannhauser".....Overture  
"Lohengrin".....Prelude  
"Parsifal".....Good Friday Spell  
"Siegfried".....Forest Murmurs  
"Tristan and Isolde".....Prelude and Love Death



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## PROGRAM NOTES :: CONTINUED

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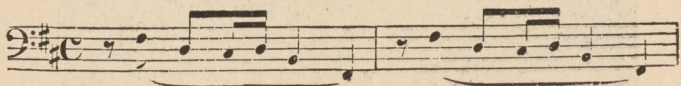
counterpoint than of train-oil, sea gulls, and salt-fish, and must be altered."

On May 14th of the same year the revised overture was brought out at a Philharmonic Concert in London, this having almost certainly been its first production. The work, still in manuscript, was entitled on the program, "Overture to the Isles of Fingal."\* As showing that critics differed even in the earlier days of criticism it may be mentioned that the reviewer of the *Harmonicon* (the principal musical journal of that time in England) discovered that, "Whatever a vivid imagination could suggest, and great musical knowledge supply, has contributed to this, the latest work of M. Mendelssohn, one of the finest and most original geniuses of the age." The critic of the *Athenaeum* was not pleased. The "burthen" of the composition strongly reminded him of Beethoven, and he was moved to declare "that as descriptive music it was decidedly a failure." Richard Wagner was of a different opinion. "The Hebrides overture is one of the most beautiful pieces we possess," he wrote. And to Edward Dannreuther, the composer of "The Flying Dutchman," said of the overture, "Wonderful imagination and delicate feeling are here presented with consummate art. Note the extraordinary beauty of the passage where the oboes rise above the other instruments with a plaintive wail, like sea-winds over the seas."

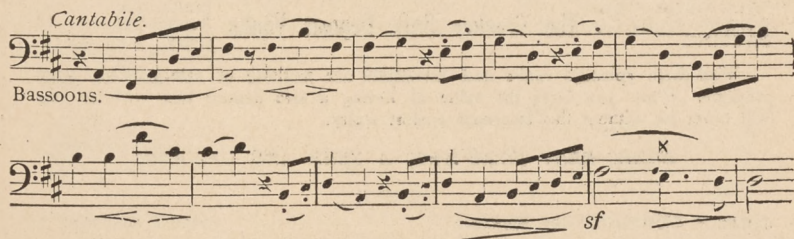
The "Fingal's Cave" Overture was primarily dedicated to the Philharmonic Society, but the printed score is inscribed to the Crown Prince of Prussia, afterwards Frederick William IV.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings.

It commences at once (*Allegro Moderato*, B minor, 4-4 time) with the following subject in the lower strings and bassoons:



Forty-six measures are employed in the presentation of this material, following which the second subject makes its appearance in D major in the 'cellos and bassoons. A portion of this theme is given quotation:



\* Mendelssohn was curiously undecided as to the title of his overture. The name "Fingal's Höhle" ("Fingal's Cave") was placed on the published score, but on the orchestral parts "Hebrides" was printed. And in some of his letters Mendelssohn called in "Einsame Insel" ("The Solitary Island").



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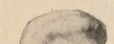
Having been presented by the lower toned instruments the theme is taken up by the violins. The Development is concerned principally with the material of the principal theme. The Recapitulation brings forward the principal subject in the 'cellos as before, but it is shortened. The second theme—now in B major—is given to the clarinet, the strings sustaining the harmony. At the close of this the theme is quickened and a coda follows in which the material of the principal subject is given further development.

PROGRAM NOTES :: By Hubbard William Harris

*Symphony, E Flat,  
(Köchel 543).*

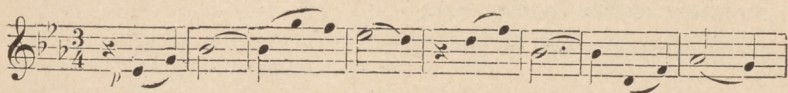
Wolfgang Amadeus Mozart.

Born Jan. 27, 1756, at Salzburg.  
Died Dec. 5, 1791, at Vienna.



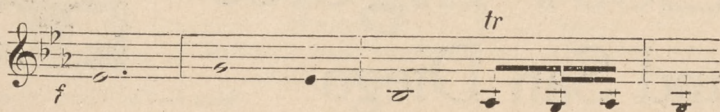
ALTHOUGH Mozart wrote forty-nine symphonies all told (the first at London in 1764, when he was only eight years of age) his fame in this sphere of composition rests chiefly upon the three great ones—in E flat (the one now played), G minor and C major (“Jupiter”)—which date from the year 1788. The E flat symphony, which has been called the “Swan-Song,” opens with a stately introduction (*Adagio* and 4-4 time) which proceeds steadily to the commencement of the first movement proper, the latter beginning—in E flat major, *Allegro* and 3-4 time—with the following graceful theme in the first violins, over an accompaniment from the rest of the strings enriched with interjections from the horns and bassoons:—

No. 1.



This theme is repeated straightway by the basses, with counter-embellishments from the strings; following which there appears a powerful subsidiary motive—

No. 2.



given out by the full orchestra, introducing an element of strength and boldness in marked contrast to the lyric style of the opening theme and which prevails to a great extent throughout the remainder of the movement. The second theme makes its appearance presently in the orthodox key of the dominant (B flat)—



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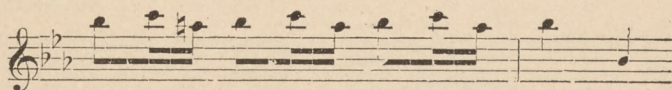
# PROGRAM NOTES :: CONTINUED

## No. 3.



and in due time the first part of the movement is brought to a close in this key, to be repeated forthwith. The middle section of the movement (free-fantasia) is of very small dimensions, and treats mainly of the second theme and some of the tributary material from the first part. The following figure also is prominent at this point:—

## No. 4.

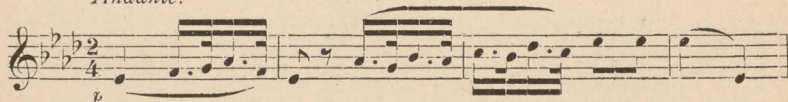


The recapitulation is quite regular, the second theme reappearing in the original key and proceeding at once to the conclusion of the movement, which has no coda.

The second movement—in A flat major, *Andante con moto* and 2-4 time—has for its principal theme the following melody, given out by the strings:—

## No. 5.

*Andante.*



After this has been developed at considerable length the wind instruments have a short tranquil passage leading to the appearance of another and more forcible theme in F minor, the which is worked over briefly by the full orchestra. The tranquil passage for the wind instrument returns and leads to the resumption of the first theme, wherewith the first part of the movement attains its conclusion. The second part resembles the first closely, except that it is more elaborate in point of both structure and instrumentation. Lastly, a short coda.

The third movement, "Menuetto"—in E flat major, *Allegretto* and 3-4 time—is one of Mozart's most beautiful and celebrated compositions. The following is the principal theme:—

## No. 6.

*Allegretto.*





# Clarence Whitehill

(BARITONE)

Metropolitan-Chicago-Philadelphia Opera Companies

SOLOIST, FRIDAY AFTERNOON, DECEMBER 5, 1913, AT 3 O'CLOCK

(Chicago Evening Post, Saturday, March 16, 1912)

The excerpts from the final scene of "Die Walkure," Wotan's Farewell, and the Magic Fire were perfect. Mr. Whitehill sang the Wotan music with the dignity of carriage, the bigness of conception and the glorious tones rolling out through the hall, that he has taught us to know so well. He is one of the few men who are masters of the stage in opera, yet entirely able to stand perfectly poised to sing the same music on the concert stage. To stand erect without motion of any kind, yet appear entirely at ease, is an art that few singers have mastered, yet Mr. Whitehill has it in its most graceful form, and the eyes of the audience are nearly as important as their ears.

His voice has a wonderful variety of colors in it, a forte adequate to the volume of tone the orchestra gave him, a pianissimo of tenderness which he can keep on the key, and both brains and feeling back of every word.

The reading that Mr. Stock gave was exquisitely shaded and proportioned to the meaning of the text. He knew just what Mr. Whitehill was to do, and brought from the men the kind of tone quality that would express the feeling with exactly the volume to make it carry. Mr. Whitehill was warmly applauded as he deserved, and insisted in sharing the honors with Mr. Stock, which was right.

He also sang the aria from the "Flying Dutchman," and the "Wahn Wahn" monologue from "Die Meistersinger" both in big style. It is a pleasure to hear him in these things, with his great, manly tones now and then showing a trace of roughness, which serves to reveal the solid rock, so to speak.

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(The Chicago Daily Tribune, Monday, October 27, 1913)

## REMARKABLE VOCAL GIFTS DISPLAYED BY WHITEHILL

By Glenn Dillard Gunn

Clarence Whitehill's recital in the Studebaker Theater yesterday afternoon was the most satisfying event of the kind that the season has offered thus far. It presented a program that had its appeal for every stage of musical sophistication; it set forth a vocal art as nearly faultless as it is given to human powers to achieve; and by reason of the participation of the distinguished conductor and superlative musician, Mr. Kurt Schindler, in the modest office of accompanist, it attained a musical completeness all too rarely encountered in our concert halls.

It has been said that the American public demands first of a vocalist that he be able to sing higher or lower or louder or softer than any of his colleagues. Without admitting that this criterion of taste, which was formulated in New York, may be equally applicable in Chicago, one may call attention to the fact that Mr. Whitehill does sing higher and lower than any member of his particular vocal tribe; that his F sharp is quite as astonishing as Mr. Ruffo's G sharp because it is as beautiful a tone and because his lower voice is quite as sonorous, which Mr. Ruffo's is not.

However, these considerations have slight relation to Mr. Whitehill's art, which is concerned as much with beauty of thought as with the mere physical luster of the tone employed to its revelation. He enunciates the text with faultless clarity. He lifts the poetic significance of every song into nicely proportioned relief. He sustains melodic interest with a great variety of expressive inflection, coloring the tone to reflect the passing mood of the text. His song realizes every ideal of lyric diction.

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Tickets ready Monday, December 1, 1913, at box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

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## PROGRAM NOTES :: CONTINUED

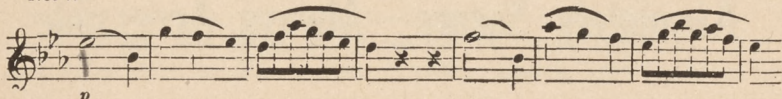
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The structure is very simple and to be followed with ease, conforming to the plan of the classic "minuet with trio." The only peculiarity worthy of especial remark comes to notice in connection with the trio, which continues in the original key—E flat. The following

No. 7.

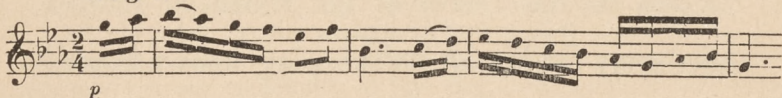


is the theme of this part, which is succeeded by a repetition of the opening section of the movement.

The Finale—in E flat major, *Allegro* and 2-4 time—is a scintillating rondo, developed in the main from the following vivacious theme:—

No. 8.

*Allegro.*



Here the composer gave free rein to his fancy and marvelous technical skill, producing a composition which, in spite of its exceeding elaborateness, stands as a model of formal conciseness—sparkling with humor, bristling with life, and irresistibly exhilarating to the listener. Several other motives are brought into play during the course of the movement, but these hardly rise to the dignity of independent themes—the one quoted above remaining throughout the basic element of the composition.

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### *Concerto for Pianoforte No. 5, E Flat, Opus 73.*

Ludwig van Beethoven.

Born December 16, 1770, at Bonn.  
Died March 26, 1827, at Vienna.



THIS, the last and greatest of all the master's pianoforte concertos (commonly known as the "Emperor" concerto) was composed in 1809, and the first public performance of which there is any record was by one Schneider—at Leipsic, in December, 1811. The first performance under the author's supervision, however, was at Vienna in the following February, when it was played by Beethoven's pupil Carl Czerny, then a youth of nineteen. The occasion was a charity affair—a singular mixture of picture-exhibition and concert, this number having its place on the program between a cavatina sung by Mlle. Sessi, a débutante, and a picture by Nicolo Poussin of "Esther fainting before Ahasuerus." The autograph score (preserved in the collection of Messrs. Hanslinger, at Vienna) is inscribed in Beethoven's handwriting—"Klavier Konzert 1809 von L. v. Bthvn.," and dedicated to the Archduke Rodolph, his friend and



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## PROGRAM NOTES :: CONTINUED

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patron, to whom the master inscribed no less than nine of his finest compositions. Although this concerto stands as Beethoven's last it is clear that he contemplated the publication of a sixth, sketches having been found for such a composition, in the key of D and belonging to the years 1814-'15. These sketches were very many—some fifty pages, and with them were discovered thirty sheets (about one hundred and twenty pages) of the full orchestral score of the first movement. But these relics have since become scattered widely among various collections.

The "Emperor" concerto consists of three movements, as follows:

I. *Allegro*, in E flat major and 4-4 time—opening with a forcible chord for the full orchestra followed by a brilliant cadenza for the pianoforte. This proceeding is repeated twice and then the orchestra undertakes the announcement of the thematic material. The first theme is given out majestically by the strings, to be taken up by the clarinets. The second theme follows quickly—given out first *pianissimo* and *staccato* and in E flat minor by the strings, to be repeated *legato* by the horns in E flat major. Instead of leaving the cadenza to be extemporized by the performer—as was customary at that day, Beethoven, in this movement (and for the first time) inserted a solo passage of his own. This he supplemented with the remark "non si fa una cadenza ma s'attacco subito il seguente" (freely—"do not insert a cadenza, but attack the following immediately"), and then carried the innovation to greater lengths by accompanying the latter portion of the cadenza with the orchestra.

II. *Adagio un poco moto*, in B major and 4-4 time—a noble and impressive composition in the form of "quasi variations," developed in the main from the beautiful theme given out at the start by the muted strings. With a suggestion from the pianoforte of the theme of the ensuing finale this movement passes, without halt, into—

III. Rondo—*Allegro ma non troppo*, in E flat major and 6-8 time. Two themes here come to notice, both announced by the pianoforte and worked out in elaborate fashion. A spirited coda concludes this movement, the descent of the pianoforte from its uppermost register, through a long series of chords—*sempre diminuendo e ritardando*—with the kettle-drum persistently marking the rhythm of the opening theme, being productive of a striking effect.



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## PROGRAM NOTES

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:: By Felix Borowski

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*A Romantic Suite,  
After Poems by J. von Eichendorff  
Opus 125.*

Max Reger.

Born Mar. 19, 1873, at Brand, Bavaria.



MAX REGER is the son of a school teacher, Joseph Reger, who, about a year after his child was born, took himself and his family to Weiden, where the boy, who had received his first musical teaching from his mother, was placed in the hands of A. Lindler for instruction in piano playing. Joseph Reger was something of a musician himself and he taught his son harmony and the elements of organ playing. It was not until 1888 that Max Reger heard an orchestra for the first time, and this experience—it was given to him in performances of “Parsifal” and “Die Meistersinger von Nürnberg” at Beyreuth—inspired him to musical composition. Reger did not have the intention of becoming a professional musician. His career, as it had been mapped out for him, was to have been that of a school teacher, and in 1889 he passed his examinations at the Royal Training School for Teachers at Amberg. He had met, however, Dr. Hugo Riemann, and that musician, having perceived where Reger’s real gifts lay, persuaded him to devote himself to art. In 1890 Reger entered the Sonderhausen Conservatory, where, under Dr. Riemann’s guidance, he studied composition, piano and organ playing. The next year Riemann left Sonderhausen to go to Wiesbaden, and his pupil followed him there, and Reger eventually joined the faculty of the conservatory of that place as teacher of piano and organ. In 1891 he brought out his first published compositions. Soon after his performance of military service in 1896-97 the composer fell sick and upon his recovery betook himself to his parents’ home at Weiden, where he settled down industriously to composition. In 1901 he joined the Munich Academy of Music as teacher, leaving that city in 1907 to become musical director of Leipzig University and teacher of composition in the Conservatory. His university position Reger held only one year. In 1911 he was appointed musical director at Meiningen.

The Romantic Suite was performed for the first time October 11, 1912, at Dresden by the royal orchestra under the direction of von Schuch. The program also contained the overture to Schumann’s “Genoveva” and the fifth symphony of Anton Bruckner. The composition is dedicated to Hugo Grüters, a musician who is connected with the directorship of choral music in Bonn. Reger published his suite in 1912.

Joseph, Freiherr von Eichendorff, whose verses form the poetic basis of Reger’s suite, was born March 10, 1788, at Lubowitz, near Ratibor, in Silesia. Educated as a lawyer at Halle and Heidelberg, he entered the Prussian army as a volunteer in the famous corps raised in 1813 by the German patriot, Lützow. Upon the conclusion of peace in 1815 Eichendorff gave up his military career and settled down to judicial life in Breslau and subsequently in other Prussian cities. Retiring from public



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## PROGRAM NOTES :: CONTINUED

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service in 1844 the poet moved from Danzig to Vienna, from there to Dresden, finally taking up his residence in Berlin. He died November 26, 1857, at Neisse.

I. Notturmo. This, the first movement of the suite, is based on Joseph von Eichendorff's poem "Nachtzauber." Reger has quoted only one verse of the complete work:

Hörst du nicht die Quellen gehen  
Zwischen Seen und Blumen weit,  
Nach den stillen Waldeseen,  
Wo die Marmorbilder stehen  
In der schönen Eissamkeit?  
Von den Bergen sacht hernieder,  
Weckend die uralten Lieder,  
Steigt die Wunderbare Nacht,  
Und die Gründe glänzen wieder,  
Wie du's oft im Traum gedacht. . . .

Hear'st thou not the brooklets streaming  
Where sweet Spring her blossoms strewed,  
Where the woodland lakes are dreaming,  
By the marble icons gleaming  
In sweet Nature's solitude?  
From the mountain slopes descending,  
Ancient strains melodious blending  
Onward comes majestic night,  
Up from sylvan groves ascending  
Visions fair as dreams delight,  
Charm the senses, haunt the sight.

(English translation by John Bernhoff.)

The movement is freely constructed as to form. It opens (*Molto sostenuto*, E major, 4-4 time) with a motive—this recurs in the finale—given to the two flutes over softly held notes of the clarinets. This is re-stated in the muted and divided first violins, and a broader passage follows, its theme, heard in the violins, leading to a change of time and to a new idea sung by the clarinet. Other ideas are introduced—an expressive theme sung by the first violins on the G string; later, one for the violoncellos and first horn, given afterward to the violins, which leads to a great climax. A subsidence follows, and the movement comes to a *pianissimo* conclusion.

II. Scherzo. The poem employed as the basis of this piece is entitled "Elfe."

Bleib bei uns! wir haben den Tanzplan im Tal  
Bedeckt mit Mondesglanze,  
Johanneswürmchen erleuchten den Saal,  
Die Heimchen spielen zum Tanze.  
Die Freude das schöne liechgläubige Kind,  
Es weigt sich in Abendwinden:  
Wo Silber auf Zweigen und Büschen zinn't,  
Da Wirst du die Schönsten finden.

Stay with us! The dancing place down in the valley we have bedecked with shining moonbeams. Glowworms illumine the hall; the crickets play the dance tunes. Joy, that lovely, credulous child, is cradled in the evening breezes: Most beautiful is it where the silver flows on shrubs and bushes.



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## PROGRAM NOTES    ::    CONTINUED

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*Vivace*, D minor, 3-4 time. Under a tremolo on the high A in the muted first violins the wood-winds play an elf-like theme. Much use is made of a figure given out later by the flute. A more expressive and swinging subject is heard in the clarinets and violas. The mood becomes more tranquil and a waltz-like theme, lightly accompanied by the strings and harp, is given to the oboe. Another section is heard in the oboe and later a motive is tossed back and forth between wood-wind and strings. Development is given to previous material. The tremolos on the high notes of the muted violins return, and the dance dies away in a long *diminuendo*.

III. Finale. Reger has quoted two of four stanzas of a poem entitled "Morgengruss."

Steig nur, Sonne,  
Auf die Höhn!  
Schauer wehn,  
Und die Erde bebt vor Wonne.

Kühn nach oben  
Greift aus Nacht  
Waldespracht,  
Noch von Träumen kuhl durchwohen.

---

Rise, O Sun on high!  
Trembling in the sky  
Earth quivering with ecstasy.  
Boldly from the night  
The wooded splendor bright  
Is drawn, in dreams still stirring.

(English translation by J. P. Jackson.)

*Molto sostenuto*, E major, 4-4 time. Material which had opened the first movement of the suite is employed also to open this. Nine measures after it begins the violoncellos and English horn put forward a broad theme in 3-4 time. Almost immediately a new subject is given out by the horns and continued by the wood-wind. This is developed and subsidiary material is drawn from it—the weaving in and out of themes and counter-themes occupying an extensive portion of the movement, some of it suggesting matter that had been stated in the first division of the suite. A more animated section ensues, its theme allotted to the wood-wind and divided violas. Development takes place, leading through a *crescendo* to a great climax. *Molto sostenuto*. The mood changes. There is a passage for three horns, over which the violins and violas play tremolos. Another climax is attained, and with this the work comes sonorously to its conclusion.



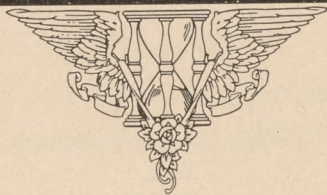
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CHICAGO

LOS ANGELES



# The San Francisco Symphony Orchestra

## FOURTH SYMPHONY CONCERT

Friday Afternoon, December 5, 1913, at 3 o'clock

Soloist—CLARENCE WHITEHILL, Baritone

Brahms.....Symphony No. 1, C Minor, Opus 68  
1833-1897

Un poco sostenuto—Allegro.

Andante sostenuto.

Un poco allegretto e grazioso.

Adagio—Piu andante. Allegro non troppo ma con brio.

Wagner.....Wotan's Farewell and Magic-Fire Scene from "Die Walkure"  
1813-1883.

Wotan: MR. WHITEHILL

Humperdinck.....Overture from "Die Konigskinder"  
1854

Wagner....."Wahn! Wahn!" from "Die Meistersinger"  
1813-1883.

Hans Sachs: MR. WHITEHILL

Wagner { Prelude to Act III, "Die Meistersinger von Nurnberg"  
1813-1883. { "Dance of the Apprentices," "Die Meistersinger von Nurnberg"  
                  { "Entrance of the Guilds," "Die Meistersinger von Nurnberg"  
                  { "Procession of Meistersingers," "Die Meistersinger von Nurnberg"



HENRY HADLEY, Conductor

## SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to enjoy the last number. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.



# The San Francisco Symphony Orchestra

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THIRD SEASON 1913-1914

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## PROGRAM NOTES

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By Felix Borowski

### *Symphony in C Minor, No. 1, Opus 68.*

**Johannes Brahms.**Born May 7, 1833, at Hamburg.  
Died April 3, 1897, at Vienna.

ALTHOUGH the first symphony by Brahms was produced in 1876 we know that as early as 1862 the German master had made sketches for the first movement which he showed to Albert Dietrich\* in the summer of that year. Even before this Brahms had worked upon a symphony. "I have been trying my hand at a symphony during the past summer" he wrote to Schumann in January, 1855, "I have even orchestrated the first movement and composed the second and third." As a symphony this work was never completed, but at the suggestion of Julius Otto Grimm, who had helped him with advice in the orchestration, Brahms rewrote the work as a sonata for two pianos, and still later the first and second movements became the corresponding movements of the Concerto in D minor for piano, and the third a section of the "Deutsches Requiem."

Meanwhile Brahms labored daily in bringing to perfection the technical mastery which he believed was not yet sufficiently advanced to warrant the composition or at least the completion of a symphony. He worked incessantly at contrapuntal problems, and for years kept up an arrangement with Joseph Joachim, by which their exercises should be mutually interchanged with a view to profitable criticism. Among other elaborate products of this kind was a Mass written entirely in canon. In the letters written by Brahms at this period there are occasional references to the C minor symphony. In 1862 he wrote to Dietrich that the F minor quintet for strings was finished but that the symphony was still in process of composition. It was still incomplete in 1875, for Dietrich visited Brahms in that year at Zigelhausen and Brahms showed him several new works "among which" writes Miss Florence May,† "must have been the first symphony, upon the completion of which Brahms was at this time concentrating his attention, and it is probable that he also showed the sketches of the second symphony to his old friend."

\*Albert Hermann Dietrich, who was born at Golk, near Meissen, in 1829, was a pupil of Moscheles and Julius Rietz and later (from 1851-1854) of Robert Schumann when that master was living at Düsseldorf. The year following the termination of his studies with Schumann, Dietrich undertook the conductorship of the Bonn concerts, but he became Kapellmeister at Oldenburg in 1861. Dietrich's compositions number an opera "Robin Hood," music to Shakespeare's "Cymbeline," a symphony in D, an overture—"Normannenfahrt," choral works, violin concerto, cello concerto, romance for horn and orchestra, chamber music and smaller instrumental and vocal compositions.

Dietrich was one of the few intimate companions of Johannes Brahms. The two friends met for the first time in 1853 at Düsseldorf. In his "Erinnerungen von Johannes Brahms" Dietrich wrote of this meeting, "Soon after Brahms' arrival in September, Schumann came up to me before the commencement of one of the choral society practices with mysterious air and pleased smile. 'Someone is come,' said he, 'of whom we shall one day hear all sorts of wonderful things; his name is Johannes Brahms.' And he presented to me the interesting and musical looking musician, who, seeming hardly more than a boy in his short gray summer coat, with his high voice and long fair hair, made a most agreeable impression. Especially fine were his energetic characteristic mouth, and the earnest deep gaze in which his gifted nature was clearly revealed."

†Life of Johannes Brahms, 1905, p. 142.



## FIFTH SYMPHONY CONCERT

Friday Afternoon, December 12, 1913, at 3 o'clock

### WAGNER PROGRAM

(In Memory of the Centenary of the Master)

Richard Wagner—May 22, 1813; February 13, 1883

"Tannhauser" .....	Overture
"Lohengrin" .....	Prelude
"Parsifal" .....	Good Friday Spell
"Siegfried" .....	Forest Murmurs
"Tristan and Isolde" .....	Prelude and Love Death

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## Dates of Friday Afternoon Concerts

December 12, 1913

January 9, 1914

January 23, 1914

February 6, 1914

February 20, 1914

March 13, 1914

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In order that patrons of the Orchestra may be kept in touch with all important announcements, please notify Frank W. Healy, Manager of The San Francisco Symphony Orchestra, of any change of address.

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Program published by Frank W. Healy, Manager



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## PROGRAM NOTES :: CONTINUED

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When the work was finally brought to its conclusion Brahms elected to produce it at Karlsruhe, this comparatively unimportant center of musical activity having probably been chosen, as Miss May suggests, to test the symphony for his own satisfaction "in the comparative privacy of a small audience before submitting it to the searching ordeal of performance in either of the great musical centers of the Continent." This first production then took place November 4, 1876. Dessof\* was the conductor, and the work was performed by the Grand-ducal orchestra from manuscript. A second performance followed a few days later at Mannheim, and a third at Munich, (November 15) both these being directed by Brahms himself, who also conducted the work at Vienna (December 17), at Leipzig (January 18, 1877), and at Breslau on January 23rd. Of the critical opinions expressed that by Hanslick of Vienna (*Neue Freie Presse*) reflected the opinions of many connoisseurs who looked upon Brahms as the last of the long line of famous German masters.

"The new symphony," wrote Hanslick, "displays an energy of will, a logic of musical thought, a greatness of structural power and a mastery of technique such as are possessed by no other living composer. It would be a sorry mistake to attempt to criticise a work so serious and difficult of comprehension immediately after hearing it for the first time. Various listeners may have found the music more or less clear, more or less sympathetic; the one thing that we may speak of as a simple fact, accepted alike by friends and foe, is that no composer has yet approached so nearly to the great works of Beethoven as Brahms in the finale of the C minor symphony." It must, however, be recorded that all the critics were not able to follow the insight which Hanslick, the chief of the Viennese critics, had gained in his understanding of Brahms' work. The *Wiener Zeitung* discovered "a want of inspiriting fancy, absence of sensuous charm, and a sullen asceticism almost amounting to insipidity." But even this reviewer was moved to rapture at "the strong, proud gait (that reminds one of the majesty of Beethoven), with which the finale strides out."

The C minor symphony was played for the first time in England at Cambridge, March 8, 1877. This production was the result of the honorary degree of Doctor of Music conferred by the University of Cambridge on the German Master early in the year. It was a statute of the University that its degrees may not be conferred *in absentia*, but as Brahms declined, according to T. L. Erb,† with some ungraciousness, to travel to England, or to write a new work as a thesis, the University authorities accepted Brahms' offer of his C minor symphony as his exercise, and this was entrusted to Joachim, who took the Ms. score and parts to England and conducted it, as well as an overture of his own, at the concert of the Cambridge University Musical Society. The remainder of the program was directed by Charles Villiers Stanford. The first production of the

\*Felix Otto Dessof (1835-1892) was a pupil of Moscheles, Rietz and Hauptmann in Leipzig. He was conductor during a period of six years at the theatres of Chemnitz, Altenburg, Düsseldorf, Aix la Chapelle and Magdeburg. For fifteen years he was court capellmeister at Vienna which he left in 1875 to become director at Karlsruhe. Here he remained for six years.

†"Brahms," by T. Lawrence Erb, 1905, p. 63.



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## PROGRAM NOTES :: CONTINUED

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symphony in America took place the same year under Leopold Damrosch, in New York.

At a later period than this, in 1882, a curious incident happened in connection with the work. Brahms had performed his second piano concerto at Leipzig, in January, the success of which had been less pronounced than at Vienna, Meiningen, Berlin, Hamburg and other towns. Hans von Bülow was at that time touring with the Meiningen Orchestra, of which he was conductor, and he bethought himself to take the orchestra to Leipzig and redemonstrate the beauties of the concerto for the benefit of the listeners of that town. In the middle of March he arrived, and devoted one entire concert of a series of three to works by Johannes Brahms. Bülow played the concerto himself, and the orchestra accompanied him without any conductor. The program also contained the orchestral variations on a theme by Haydn, and the C minor symphony. The eccentric director made mental notes during the progress of the symphony in regard to the fervor of applause. At the conclusion of the Allegretto Bülow convinced himself that the public demonstrations of approval were not sufficiently pronounced; he thereupon encored the movement on his own account. Nor did his efforts to proselytize the listeners end there. At the conclusion of the work Bülow turned toward the audience and delivered an impromptu address in which he set forth not only a fervid panegyric upon the genius of Brahms, but a stinging rebuke to those who had failed to give it due appreciation.

The instrumentation of the C minor symphony calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettle-drums and strings.

I. The main movement is preceded by an Introduction (*Un poco sostenuto*, C minor, 6-8 time) the material of which is related to the matter presented in the following *Allegro*. The principal subject of this does not begin at the outset of the *Allegro* but in the first violins, four measures after it has started:

No. 1

The musical score is for the first movement of Brahms' C minor symphony, marked *Allegro*. It features a 6/8 time signature and a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system includes staves for Wind (flute, oboe, clarinet, bassoon), Strings (violin, viola, cello, double bass), and a central staff for the first violin (labeled (A) Violins). The second system continues the first violin part and adds staves for Cellos and Bassoons. The music begins with a forte (*f*) dynamic, marked with a 'f' and a 'ff' (fortissimo) dynamic. The first violin part (A) Violins) enters four measures after the main theme begins. The score includes various musical notations such as notes, rests, and dynamic markings.



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## PROGRAM NOTES :: CONTINUED

This is worked over at considerable length, and the second theme makes its appearance in the wood-wind in E flat major. Note the persistent suggestions of the principal subject in the accompanying parts:

No. 2.

Oboes.  
Clarinets.

*p* *Espress.*

Cellos.

Violins.

The Development is of great elaborateness. It opens with a working out of the principal subject, but all the material of the first part is woven into the contrapuntal fabric. The Recapitulation brings back the principal themes in the usual keys, and a coda, based on the material which opened the movement, brings this division of the symphony to an end.

II. (*Andante sostenuto*, E major, 3-4 time.) The theme opens in the strings:

No. 3.

*Andante Sostenuto.*

Strings. *p*

Bassoons. *8va. p*

Cor. *pp*

Sixteen measures after it has begun the wood-wind brings forward a continuing section. This is followed by a new idea presented by the first violins, and a passage in which, in succession, the oboe and the clarinet take a prominent part. There is development and a partial return of the material heard at the beginning of the movement, some of it being sung by a solo violin.

III. There is no scherzo, but in its place a movement (*Un poco allegretto e grazioso*, A flat major, 2-4 time) "which," says Grove, "is not a Scherzo so much as a sort of national tune or Volkslied of simple sweetness and grace." The opening subject is brought forward by the clarinet, and later by the first violins:



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## PROGRAM NOTES :: CONTINUED

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No. 4.

*Poco allegretto e Grazioso.*

Clarinet.

*p Dolce.*

Following this comes a new figure in the wood-wind, and there is a partial rehearing in the clarinet of the subject which opened the movement. The second part (in reality a Trio, although not so named on the score) brings forward a contrasting theme in B major, 6-8 time:

No. 5.

Wind.

Flutes. *8va.*

Strings.

The third part does not repeat the first in its entirety, nor even are the subjects presented thematically exact. This concluding division is in reality more of a suggestion than a representation of the opening section.

IV. The Finale (in this trombones are employed for the first time in the work) opens with an Introduction (*Adagio*, C minor, 4-4 time) 61 measures long. The three descending notes in the lower strings and double-bassoon are given development in later portions of the movement, and the theme in the first violins, immediately following them, is a foreshadowing of the principal subject of the main division. In the middle of the Introduction a passage of considerable import makes its appearance (*Piu Andante*, C major) in a motive for the first horn, the muted strings tremulously sustaining the harmony, and being reinforced by the sombre notes of the trombones.

The movement proper (*Allegro non troppo, ma con brio*, C major, 4-4 time) begins with the principal subject in the first violins:



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# PROGRAM NOTES :: CONTINUED



At the production of the symphony in Vienna there was much talk about what was considered by many to be an intentional allusion in this subject to the opening theme of the Finale of Beethoven's ninth symphony. Of this similarity, which is more of spirit than of notes, Miss Florence May in her biography of Brahms wrote, "There is no doubt whatever that everybody who listens to Brahms' first symphony thinks immediately on the entrance of the final allegro, of Beethoven's ninth. The association passes with the conclusion of the subject; Brahms' movement develops on its own lines, which do not resemble those of Beethoven."

The principal theme is followed by considerable development, in which figures the horn motive that had been heard in the course of the Introduction. The second subject is announced, *piano*, by the strings, the accompanying bass being taken from the three descending notes that opened the Introduction:

No. 7.



There is a further melody of a vigorous character stated *ff* by the violins, and a triplet figure that plays an important part, following which the first theme returns more fully scored than at the beginning of the movement. Development and episodic material now succeed. The Recapitulation does not bring forward the principal theme, but the second subject in C minor. The movement closes (*Piu Allegro*, 2-2 time) with a Coda in which a new idea is announced by the strings.



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# PROGRAM NOTES

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By Felix Borowski

## *"Die Walküre:" Wotan's Farewell and Magic Fire Scene.*

Richard Wagner.

Born May 22, 1813, at Leipzig.  
Died Feb. 13, 1883, at Venice.



**W**OTAN'S farewell to Brünnhilde and the Magic Fire Scene form the conclusion to "Die Walküre." For her disobedience to his command that Siegmund the Volsung shall not be protected in the combat with his enemy Hunding Wotan condemns Brünnhilde, the Valkyrie—and his daughter—to lie asleep on a rock to become the booty of the first man who finds and awakes her. Brünnhilde piteously begs that her punishment may be remitted; or, if Wotan will not be moved to mercy, that she may lie surrounded by a circle of ever burning flames, so that only the bravest hero can penetrate it and arouse her.

The god, moved by her supplications, consents to the granting of this wish. He lays Brünnhilde on the mossy covering of the rock, and, his farewell spoken, strikes the ground with his spear, whereupon flames spring up on every side. As the fire encircles the sleeping Valkyrie, Wotan slowly leaves the scene.

The following is the text of the scene:—

Leb' wohl, du kühnes  
herrliches kind!  
Du meines Herzens  
heiliger Stolz,  
leb' wohl! leb' wohl! leb' wohl!  
Muss ich dich meiden  
und darf minnig  
mein Gruss nimmer dich grüssen;  
sollst du nicht mehr  
neben mir reiten,  
noch Meth beim Mahl mir reichen;  
muss ich verlieren,  
dich, die ich liebte,  
du lachende Lust meines Auges:  
ein bräutliches Feuer  
soll dir nun brennen,  
wie nie einer Braut es gebrannt!  
Flammende Gluth  
umglühe den Fels;  
mit zehrenden Schrecken  
scheuch' es den Zagen;  
der Feige fliehe  
Brünnhilde's Fels:—  
denn Einer nur freie die Braut,  
der freier als ich, der Gott!  
Der Augen leuchtendes Paar,  
das oft ich lächelnd gekos't,  
wenn Kampfes-Lust  
ein Kuss dir lohnte,  
wenn kindisch lallend  
der Helden Lob  
von holden Lippen dir floss:—

dieser Augen strahlendes Paar,  
das oft im Sturm mir gegläntzt  
wenn Hoffnungs-Sehnen  
das Herz mir sengte,  
nach Welten-Wonne  
mein Wunsch verlangte  
aus wild webendem Bängen:—  
zum letzten Mal  
letz' es mich heut'  
mit des Lebewohles  
letztem Kuss!  
Dem glücklicher'n Manne  
glänze sein Stern;  
dem unseligen Ew'gen  
muss es scheidend sich schliessen!  
Denn so—kehrt  
der Gott sich dir ab!  
so küsst er die Gottheit von dir.  
Loge, hör!  
lausche hieher!  
Wie zuerst ich dich fand  
als feurige Gluth,  
wie dann einst du mir schwandes  
als schweifende Lohe:  
wie ich dich band,  
bann' ich dich heut'!  
Herauf, wabernde Lohe,  
umlod're mir feurig den Fels!  
Loge! Loge! Hieher!

Wer meines Speeres  
Spitze fürchtet,  
durchschreite das Feuer nie!



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# PROGRAM NOTES :: CONTINUED

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Farewell, thou cherished, loveliest child!  
Thou once the life and light of my heart.  
Farewell! farewell! farewell! loth I must leave thee;  
No more in love may I grant thee my greeting;  
Henceforth my maid ne'er more with me rideth,  
Nor waiteth wine to reach me.  
When I relinquish thee, my beloved one—  
Thou laughing delight of mine eyes,—  
Thy bed shall be lit by torches more brilliant  
Than ever for bridal have burned!  
Fiery gleams shall girdle the fell,  
With terrible scorching scaring the timid,  
Who, cowed, may cross not Brünnhilde's couch.  
For one alone freeth the bride;  
One freer than I, the god!

These eyes so lustrous and clear,  
Which oft in love I have kissed,  
When warlike longings won my lauding;  
Or, when, with lispings of heroes leal,  
Thy honeyed lips were inspired:—  
These effulgent, glorious eyes,  
Whose flash my gloom oft dispelled,  
When hopeless cravings my heart discouraged,  
Or when my wishes toward worldly pleasure  
When wild warfare were turning:—  
Their lustrous gaze lights on me now  
As my lips imprint this last farewell!  
On happier mortal here shall they beam;  
The grief-suffering god may never henceforth behold them!  
Now, heart-torn, he gives thee his kiss,  
And taketh thy godhood away.

Loki, hear! listen and heed!  
As I found thee at first, a fiery glow;  
As thou fleddest me headlong, a hovering glimmer,  
As then I bound thee, be thou bound now!  
Appear, wavering spirit,  
And spread me thy fire round this fell!  
Loki! Loki! appear!

He who may spear in spirit feareth  
Ne'er springs thro' this fiery bar!

English Translation by F. Corder.





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JUNE 30th, 1913:

Assets .....	\$55,644,983.27
Capital Actually Paid Up in Cash.....	1,000,000.00
Reserve and Contingent Funds .....	1,757,148.57
Employees' Pension Fund .....	158,261.32
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## PROGRAM NOTES :: CONTINUED

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### Overture from "Die Königs-kinder."

Engelbert Humperdinck.

Born Sept. 1, 1854, at Siegburg.



HUMPERDINCK'S overture to "Die Königs-kinder" is drawn from the music of the opera and which had its first American presentation at the Metropolitan in the season of 1910-1911.

The story of "Die Königs-kinder," which for the better understanding of the music, is here reprinted:

"The son of a king having gone abroad to gather experience, finds in the Hellaforest a goosemaid, the bewitched daughter of a king. They fall in love, but as she is prevented from escaping by the witch, the prince leaves her in anger. The citizens of Hellabrunn have sent out a fiddler, a wood-chopper and a broom-maker to ask of the witch where they might find a ruler. He recognized in the goosegirl the child of a king and takes her, saved from the witch's power by prayer, back with him to Hella-brunn. As she enters the city she finds the beloved prince disguised as a beggar. The people of Hellabrunn, who expected the new ruler to come in royal state, drive both from the city. Discord now reigns in the town. The innocent children, however, who have intuitively divined the injustice of their parent's deed, hover about the forest in search of the exiles. The prince famished, carrying the goosemaid in his arms, reached the hut which was formerly the witch's home. He gives to the wood-chopper, who happens to be there, his crown for a loaf of bread. But the loaf is a poisoned one left by the witch. When the fiddler arrives with the children to whom he has shown the way, he finds the prince and the goose-maid clasped in each other's arms—dead."

I. The Prelude, entitled "The King's Son," is scored for the following orchestra: Two flutes, piccolo, two oboes, two clarinets, bass clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettle-drums, cymbals, triangle and strings. The work is, as to form, freely constructed. There is no introduction, but the movement starts at once (*Mit Feuer*, E flat major 12-8 time) with a motive  $\sharp$  in the horns which is, in the drama, associated with the Prince. A vivacious theme is taken up by the full orchestra and developed for some thirty measures, the "Prince" motive being contrapuntally woven into much of the material. A theme (*Etwas breiter*) of march-like character follows  $\sharp$ , the principal motive of the work being again in evidence in the brass. This is, in its turn, succeeded by a more expressive melody given to the clarinet, the "Prince" motive accompanying it in the violas. The next idea to be presented appears in B flat major by the first violins (triangle stroke on the first beat), a motive associated with the Minstrel. There is a dimin-uendo, a short phrase for the brass, its last chord being held *pianissimo*. A modification of the "Prince" motive (in the second violins) follows, and over this there is heard, some twenty measures later, a melody in the oboe, this being worked over at considerable length in other instruments or in



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# PROGRAM NOTES :: CONTINUED

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other combinations of instruments. The employment of this material and of material that had been presented before brings the Prelude to a brilliant close.

## *"Die Meistersinger von Nurnberg:"* *Hans Sachs' Monolog.*

Richard Wagner.

Born May 22, 1813, at Leipzig.  
Died Feb. 13, 1883, at Venice.

**H**ANS SACHS' Monolog is sung by the shoemaker in the third act of "Die Meistersinger" as, lost in revery, he sits at the window of his workshop, a large folio, which he has been reading, lying unheeded upon his knees. It is at the close of this monolog that Walter, the lover of Eva, enters and narrates to the poet-shoemaker a dream which had come to him the previous night and which Hans Sachs—tenderly solicitous for the happiness of the two lovers—suggests shall be the basis of the song with which Walter shall enter the list of the competitors whose prize is to be the hand of Eva, the daughter of the mastersinger Pogner—a prize which, eventually, he wins. The following is the text of Sachs' monolog:

Wahn! Wahn!  
Überall! Wahn!  
Wohin ich forschend blick',  
In Stadt- und Weltchronik,  
Den Grund mir aufzufinden,  
Warum gar bis auf's Blut  
Die Leut' sich quälen und schinden  
In unnütz toller Wuth!  
Hat keiner Lohn  
Noch dank davon:  
In Flucht geschlagen,  
Meint er zu jagen.  
Hört nicht sein eigen  
Schmerz Gekreisch,

Wenn er sich wüh'lt in's eig'ne Fleisch

Wähnt Lust sich zu erzeugen.

Wer giebt den Namen an?  
S'ist halt der alte Wahn,  
Ohn' den nichts mag geschehen,  
's mag gehen oder stehen!  
Steht's wo im Lauf,  
Er schläft nur neue Kraft sich an;  
Gleich wacht er auf,  
Dann schaut wer ihn bemeistern  
kann!

Wie freidsam treuer Sitten,  
Getrost in That und Werk,  
Liegt nicht in Deutschland's Mitten  
Mein liebes Nürenberg!  
Doch eines Abend's spat,

Mad! Mad!  
All the world's mad!  
Where'er enquiry divides  
In town or world's archives  
And seeks to learn the reason  
Why people strive and fight,  
Both in and out of season,  
In fruitless rage and spite.  
What do they gain  
For all their pain?  
Repulsed in fight,  
They feign joy in flight;  
Their pain-cries not  
minding,  
They joy pretend  
When their own flesh their fingers  
rend,  
And pleasure deem they're  
finding.  
What tongue the cause can  
phrase?  
'Tis just the same old craze!  
Naught haps without it ever,  
In spite of all endeavor,  
Pause doth it make;  
In sleep it but acquires new force,  
Soon it will awake.  
Then lo! who can control its course?  
Old ways and customs keeping,  
How peacefully I see  
My dear old Nurnberg sleeping  
In midst of Germany!  
But on one evening late,



# PROGRAM NOTES

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# CONTINUED

Ein Unglück zu verhüten  
Bei jugendheissen Gemüthen,  
Ein Mann weiss sich nicht Rath;  
Ein Schuster in seinem Laden  
Zieht an des Wahnes Faden:  
Wie bald auf Gassen und Strassen  
Fangt der da zu rasen;  
Mann, Weib, Gesell' und Kind,  
Fällt sich an wie toll und blind;  
Und will's der Wahn gesegnen,  
Nun muss es Prügel regnen,  
Mit Hieben, Stöss und Dreschen

Den Wuthesbrand zu löschen.

Gott weiss, wie das geschah?  
Ein Kobold half wohl da!

Ein Glühwurm fand sein Weibchen  
nicht;  
Der hat den Schaden angericht's.

Der Flieder war's:—Johannis-  
Nacht.—

Nun aber kam Johannis-Tag:—  
Jetzt schau'n wir, wie Hans Sachs  
es macht,

Dass er den Wahn fein lenken  
Kann,

Ein edles Werk zu thun;  
Denn lässt er uns nicht ruh'n,  
Selbst hier in Nürnberg,  
So sei's um solche Werk',  
Die selten vor gemeinen Dingen,  
Und nie ohn' ein'gen Wahn  
gelingen.—

To hinder in some fashion  
The follies of youthful passion,  
A man worries his pate;  
A shoemaker, all unknowing,  
Sets the old madness going:  
How soon from highways and alley  
A raging rabble sallies!  
Man, woman, youth, and child  
Blindly fall to as if gone wild;  
And ere the craze lose power  
The cudgel blows must shower;  
They seek with fuss and  
pother  
The fires of wrath to  
smother.  
God knows how this befell!  
'Twas like some impish  
spell!

Some glowworm could not find his  
mate;

'Twas he aroused this wrath and  
hate.

The elder's charm—Midsummer eve:  
But now has dawned Midsummer  
day.

Let's see, then, what Hans Sachs  
can weave

To turn the madness his own way,  
To serve for noble works;

For if still here it lurks  
In Nurnberg the same  
We'll use it to such aim

As seldom by the mob's  
projected,

And never without trick  
effected.

## *Prelude to Act III, "Die Meistersinger."*

Richard Wagner.

Born May 22, 1813, at Leipzig.  
Died Feb. 13, 1883, at Venice.

The music in the original score is a prelude to the climatic Prize Festival of the drama. It is charged with the romance and the humor of the "Meistersinger." Beginning with a broad fugal episode (*un poco sostenuto*), it proceeds (*molto maestoso*) in the contrapuntal manner of the ancient chorale. Suddenly, in gently restrained pace and volume, we hear a line of Hans Sachs' quaint song of Adam and Eve, intermingled with strains of more modern romance of the play itself. But throughout is the spirit and the touch of the old master-singers. The scene opens with Sachs' workshop, the master in an arm-chair at the window. Upon David's cautious entrance the comic strains of the music of the apprentices appears, an enchanting foil to the solemnity of the more formal melody of the masters.



# Fritz Kreisler

(*VIOLINIST*)

**Soloist: Friday, February 20, 1914**

(Chicago Tribune, Monday, November 23rd)

"Yesterday afternoon Fritz Kreisler gave his concert in Orchestra Hall and was heard by an audience which established a record in point of attendance.

Every musician will derive satisfaction from the fact that for once public interest was bestowed in greatest measure where most deserved. Without doubt the general musical awakening has much to do with this unusual circumstance. The public usually obeys the behest of the advertising columns and Kreisler has never been given to that kind of display. Even when, a few years ago, he gave a recital in old Music Hall before an audience of less than fifty, he manifested no discouragement. Yesterday he came into his reward in Chicago at least; for his audience at the conclusion of the program remained to cheer and shout as though they had listened to a political rally instead of the noblest, the most refined, the most beautiful interpretative art which the generation has produced. Kreisler is to the violinists what Busoni is to the pianists—the master of them all. Where Busoni seeks greatness of utterance, Kreisler satisfies. Busoni expands the art to its utmost limits and reached out toward the future, toward untried paths; Kreisler restricts it to the purest elements of beauty; therefore, he must turn back the pages of history and rediscover to us the forgotten treasures that are to be found in the works of seventeenth and eighteenth century composers.

Seven of these old German, French and Italian masterpieces were offered in the first group of Kreisler's program. The vigorous but elevated song of Bach's E major suite made suitable preface to pieces by Friedmann, Bach, Corelli, Porpora, Couperin, Cortier, and Tartini. All were perfectly done. But for each the artist was able to discover some individual and characteristic inflection of tone accent, some subtlety of style. For Kreisler the violin has many voices. Often in the more contrapuntal numbers, two or even three of them are made to sing together. Other violinists achieve this illusion of voice leading, but it has remained for Kreisler to make it real, to sustain a qualitative differentiation of soprano, alto and tenor throughout a polyphonic movement.

Of such fine spun distinctions the delicate intricacies of Kreisler's technics are made. But who shall comprehend in a single definition the spiritual and intellectual attributes of which they are the evanescent symbols? Nobility, beauty, dignity, worth—name what virtue of art you will—Kreisler's violin can reveal it. It remains only to regret that Kreisler probably will not be heard in Chicago again this season. The management is endeavoring to arrange another appearance, but his services are so greatly in demand that no date has been agreed upon."

Signed, GLENN DILLARD GUNN.



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## PROGRAM NOTES :: CONTINUED

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*Selections from Act III,  
"Die Meistersinger von Nurnberg."*

Richard Wagner.

Born May 22, 1813, at Leipzig.  
Died Feb. 13, 1883, at Venice.

The selections now presented are all from this (last) act, comprising the Introduction, the music connected with the gathering of the people for the singing contest (i.e. the familiar "Procession of the Guilds," "Dance of the Apprentices" and "Procession of the Mastersingers") and the Finale. The first named, one of the master's most effective compositions, expressive of the emancipation of the true poetic principle from the shackles of tradition and its final victory over the petty antagonisms of pedantry, opens with the theme of Hans Sachs' monologue (from the ensuing act), this being followed shortly by the chorale, "Awake! Draws Nigh the Break of Day," with which the townspeople hail Sachs' arrival at the singing contest, interrupted by passages from the "Cobbler's Song" (in the strings), "as if," said Wagner, "the man, looking up from his work, had lost himself in tender and pleasant reveries." The chorale is then taken up again, and at its conclusion the opening theme is resumed, "now powerfully expressive of the agitation of a deeply moved breast. Calmed down and tranquilized, it then attains the utmost serenity of a quiet and happy resignation."

The singing contest, with the hand of the fair Eva as the prize, takes place on the banks of the river Pegnitz. Here the populace assembles. The various guilds of the town march up. First, the shoemakers (to the motive of Saint Crispin, the shoemakers' patron) who, after taking their places, mock at the tailors and bakers as they come up—each heralded by their respective fanfares of trumpets. The girls from Furth, arriving in a boat, are met by the apprentices of the Mastersingers, who dance them away—a delicious rustic waltz, reached through a series of sparkling trills in the wood-winds and strings and a subsequent rapid descending passage in the violins. Finally the Mastersingers, profoundly conscious of their own importance, advance with much stateliness to their pompous theme (the well known motive which forms the beginning of the introduction to the opera) and then all present join in a greeting to Hans Sachs. The contest begins—Beckmesser leading off and making a speedy and ignominious failure. Then Walther sings his "Story of the Dream"—otherwise known as the "Prize Song." This glorious rhapsody brings Walther both applause and happiness, Eva herself crowning him the winner of the contest. The worthy Sachs advances to congratulate the victor, and amid a joyous uproar the opera comes to an end.





THIRD SEASON—1913-1914

## The San Francisco Symphony Orchestra

HENRY HADLEY, *Conductor*

Maintained by the

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909

Incorporated February 3, 1910

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Offices: 711-712 Head Building, 209 Post St., San Francisco, Cal.

Telephone Sutter 2954



# The San Francisco Symphony Orchestra

## FIFTH SYMPHONY CONCERT

Friday Afternoon, December 12, 1913, at 3 o'clock

### WAGNER PROGRAM

(In Memory of the Centenary of the Master)

Richard Wagner—May 22, 1813; February 13, 1883

"Lohengrin" .....	Prelude
"Parsifal" .....	Good Friday Spell
"A Siegfried Idyl" .....	
"Tristan and Isolde" .....	Prelude and Isolde's Love Death
"Siegfried" .....	Murmurs of the Forest
"Tannhauser" .....	Overture



HENRY HADLEY, Conductor

### SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to enjoy the last number. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.



# The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO.  
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910.  
THIRD SEASON 1913-1914

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HENRY HADLEY, Conductor

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## PROGRAM NOTES

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By Felix Borowski

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### *Prelude to "Lohengrin"*

Richard Wagner

Born May 22, 1813, at Leipzig.  
Died Feb. 13, 1883, at Venice.



WAGNER began to sketch his opera "Lohengrin" in the summer of 1845 at Marienbad. The whole work was completed in 1847, but it did not come to production until August 28, 1850, when Liszt gave the first performance at the Grand Ducal Theatre at Weimar. It has sometimes been said that Wagner did not hear any of his opera until 1861, when he was present at a performance of the work given at the Vienna Opera. But the finale of the first act of "Lohengrin" was given under Wagner's direction at Dresden September 22, 1848, and—as will be shown presently—he also conducted the Prelude to the opera at Zurich in 1853.

The Prelude was composed August 28, 1847, at Dresden. The first hearing of it was given at the Weimar production of the opera, but the first concert interpretation took place January 17, 1853, at a performance given for the benefit of the Gewandhaus Orchestra (Leipzig) pension fund. Julius Rietz was the conductor. Wagner directed the Prelude at a concert given by him in the Zurich Theatre May 18, 1853. Stating his reasons for giving this concert Wagner wrote thus to Liszt, May 30, 1853: "My chief object was to hear something from 'Lohengrin,' and especially the orchestral prelude which interested me uncommonly. The impression was most powerful, and I had to make every effort not to break down. So much is certain; I fully share your predilection for 'Lohengrin.' It is the best thing I have done so far."

The score of Wagner's work was first published in February, 1866; the orchestral parts in March of the following year. A curious arrangement of the prelude to the opera was made by August Wilhelmj, who rescored the work for four violins, two violas, two violoncellos and double-bass. This was performed at several concerts given in the sixties in European cities by Wilhelmj. Wagner's scoring of the Prelude calls for the following orchestra: three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, three kettledrums, cymbals and strings. The piece was characterized by Liszt as "a kind of magic formula which, like a mysterious initiation, prepares the soul for the sight of unaccustomed things, and of a higher signification than of our terrestrial life."





## SIXTH SYMPHONY CONCERT

Friday Afternoon, January 9, 1914, at 3 o'clock

Soloist: KATHLEEN PARLOW, Violinist

### Program

Franck.....Symphony D minor  
(Repeated by Request)

Concerto .....Announced Later

MISS PARLOW  
(Intermission)

Hadley.....Rhapsody, "The Culprit Fay"

Violin Selection.....

MISS PARLOW

Tickets ready Monday, January 5th, at box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

Prices—\$2.00, \$1.50, \$1.00 and 75c. Boxes and Loge Seats, \$3.00.

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## Dates of Friday Afternoon Concerts

January 9, 1914

January 23, 1914

February 6, 1914

February 20, 1914

March 13, 1914

The prices of the Symphony Concerts are:—Box and Loge Seats, \$3.00; Orchestra, \$2.00; Balcony, \$2.00, \$1.50, \$1.00; Gallery, \$1.00, 75c. Tickets for all concerts will be placed on sale the Monday preceding the concerts at the box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre. After 1:00 p. m., on the day of the Concert, tickets are on sale at the Cort Theatre only.

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### SPECIAL NOTICE

In order that patrons of the Orchestra may be kept in touch with all important announcements, please notify Frank W. Healy, Manager of The San Francisco Symphony Orchestra, of any change of address.

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Program published by Frank W. Healy, Manager



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## PROGRAM NOTES :: CONTINUED

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### *"Parsifal"*

### *Good Friday Spell*

### *Transformation Scene and Glorification*

Richard Wagner

Born May 22, 1813, at Leipzig.

Died Feb. 13, 1883, at Venice.

**A**LTHOUGH Wagner had long meditated a work on the subject of "Parsifal" it was not until 1857 that he set out to labor upon it.

In 1877 the poem, its composition often interrupted, was finished, and published in the winter. Wagner began to compose the music in the latter months of 1877. The first act was completed the following year, and on Christmas Day, 1878, the prelude was finished, and parts of the work were performed by the choir and orchestra of the Duke of Meiningen at Wagner's villa, "Wahnfried." This was at eight o'clock in the morning, and in honor of Cosima Wagner, whose birthday it was. Before an assemblage of the master's friends the prelude was repeated in the evening, and Wagner also conducted the Siegfried Idyl, and several works of Beethoven.

The second act was finished in October, 1878, the third in April of the following year. These were, however, merely completed sketches. The instrumentation still remained to be accomplished, and this occupied Wagner until 1882, the whole work having been brought to its conclusion at Palermo, January 13, 1882. On July 26th of this year "Parsifal" was produced at Bayreuth, Hermann Levi being the conductor.

Concerning the story of "Parsifal" Ernest Newman ("Wagner," by Ernest Newman, 1904) wrote:

"The events anterior to 'Parsifal,' which are communicated to us during the drama itself are as follows: The Holy Grail—the cup used at the Last Supper—is in the possession of the knights of the Grail, whose castle is at Montsalvat, in Spain. When Titurel, their leader, is near his end his son Amfortas is appointed to succeed him. Near by lives Klingsor, a magician, who, too sensual and worldly to be made a knight of the Grail, even after mutilating himself, has his revenge in seducing the knights by means of lovely women. Amfortas himself has succumbed to one of these—Kundry, a strange being, who for laughing at Jesus when He was carrying His cross, has been doomed to wander in torment until some one shall deliver her by his love. During the infatuation of Amfortas Klingsor takes from him the holy spear—the weapon with which the Roman soldier had pierced the Savior's side. With this he gives Amfortas a wound that nothing can heal. The brotherhood thus mourns the loss of the spear, while Amfortas endures, in addition to his physical agony, the mental pain of knowing that all their misfortunes are due to his sin."

In the first act of the drama it is stated by Gurnemanz, a knight of the Grail, that there can be no recovery for Amfortas so long as the spear remains in the hands of Klingsor, and that a voice from the Grail had declared that "a guileless fool, the chosen one," alone could effect a cure. Parsifal appears, and having killed a swan, is bitterly reproached for his savage act by the assembled knights. Gurnemanz, believing that he may be the guileless fool, takes him to the Hall of the Grail in the hope that he will bring redemption to the stricken king. But Parsifal, having witnessed the uncovering of the Grail, which brings renewed strength to the knights, and having seen, too, the brotherhood partake of the Holy Supper, is merely mystified, and, in answer to Gurnemanz' anxious questionings, gives unintelligible replies. The



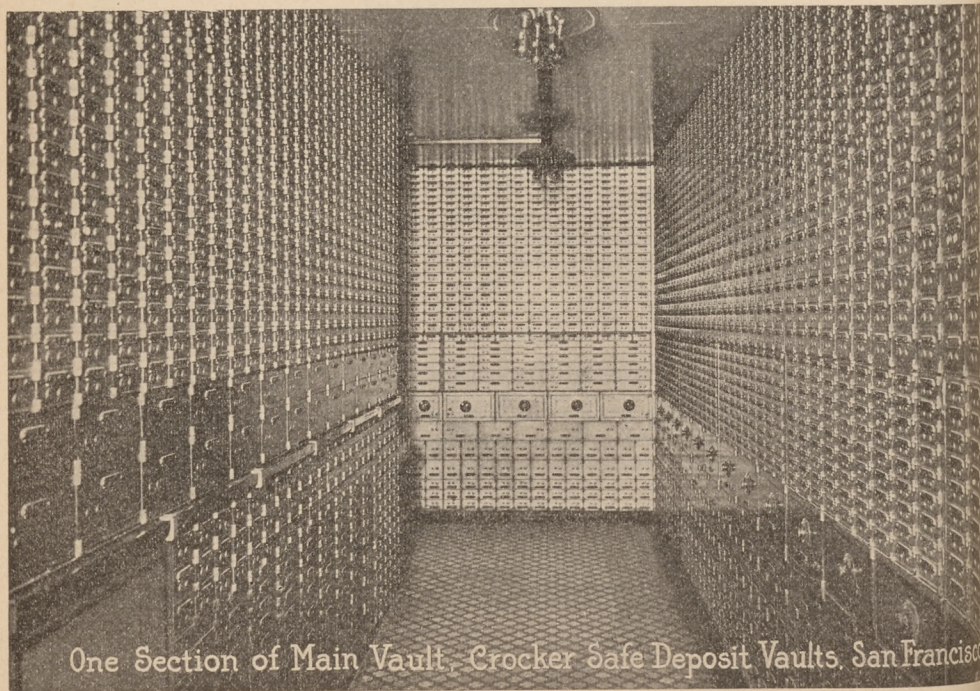


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## PROGRAM NOTES :: CONTINUED

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knight, bitterly disappointed, turns the youth roughly away. In the second act Klingsor summons Kundry to his magic castle to accomplish the seduction and downfall of Parsifal, as she had accomplished that of Amfortas. Loathing her task, but submissive to the will of the magician, Kundry weaves, but unsuccessfully, her spells around the youth. A passionate kiss pressed on his lips by Kundry illuminates the soul of the guileless Parsifal. Starting up in terror, he understands for the first time the meaning of Amfortas' wound. He feels its burning agony in his own heart.

Parsifal spurns the woman, who calls upon Klingsor. The magician appears and hurls the sacred spear at the youth. The weapon remains, however, poised in the air above Parsifal's head. He seizes it, and, as Klingsor's castle falls in ruins, the "guileless one" sets out upon his long journey to seek the home of the Grail.

Good Friday Spell, Transformation Scene and Glorification.

The music for these pieces is taken from the third and last act of the work. The scene presents a pleasant landscape with a hermitage in the foreground. Gurnemanz, an old man, emerges from his hut. He has heard groans, and proceeding to a thicket of brambles discovers the unconscious form of Kundry. He restores her to consciousness and learns that she has come to resume her services to the Knights of the Grail. Soon a knight in black armor appears. It is Parsifal who has searched long and vainly for the home of the Grail. Gurnemanz, not having recognized the stranger, reproaches him for having entered armed the sacred precincts of the Grail. Laying aside his armor Parsifal is made known, and Gurnemanz narrates how the Knights of the Grail have fallen upon an evil plight; for Amfortas no longer takes the hallowed cup from out its shrine, or administers the sacred food. Parsifal is overcome with grief and anguish. He is led by Gurnemanz and Kundry to a spring, and there the woman bathes his feet and dries them with her hair, while Gurnemanz anoints him king. Parsifal bends down to the spring and taking a little water in his hand baptizes Kundry. He turns around and perceives the smiling beauty of the woods and fields, and Gurnemanz explains that the loveliness of nature on this Good Friday is an expression of the world's gratitude to the Redeemer. They now proceed to the Hall of the Grail. Titurel has died of the privation caused by the withholding of the Grail, and his body is brought in for burial. Amfortas is also borne in on a litter; for he is about to uncover the holy chalice. Meanwhile Parsifal and his companions have entered unperceived. As Amfortas in agony exposes his wound Parsifal comes forward, touches it with the sacred spear, bidding him be healed. Parsifal then takes the Grail and kneels in prayer before it. The cup glows with light; from above a white dove descends, and hovers over Parsifal who waves the chalice gently to and fro. Kundry sinks slowly down before him, and dies at his feet. Gurnemanz and Amfortas kneel in homage before Parsifal and from above there floats down the sound of voices softly singing "Wondrous work of Mercy! Salvation to the Savior."

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### *A Siegfried Idyl*

Richard Wagner

Born May 22, 1813, at Leipzig.  
Died Feb. 13, 1883, at Venice.

Richard Wagner married Cosima, daughter of Liszt and the Comtesse d'Agoult, on August 25, 1870. In honor of her birthday, and also in thankfulness for the infant, Siegfried, "who," wrote Wagner, "is now growing together with my work, and gives me a new, long life, which has at last attained a meaning," the "Siegfried Idyl" was created. The name which the composer gave to his son was an association with the



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## PROGRAM NOTES :: CONTINUED

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music drama "Siegfried" which Wagner was writing when the infant was brought into the world.

The first production of the Idyl took place December 25, 1875, when it was performed on the steps of Wagner's villa at Tribschen, near Zurich, as a morning serenade to Madame Wagner, whose birthday it was. The orchestra was a small one made up of musicians from Zurich and Lucerne, selected and drilled by Hans Richter, who also played the trumpet in the performance. Wagner conducted.

The Siegfried Idyl is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet and strings.

With the exception of the Old German cradle song, "Schlafe, Kindlein, schlafe," the material for the composition is drawn from "Siegfried."

The Idyl was given its first public performance at Mannheim, December 20, 1871, and it came to publication in February, 1878.

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### *Prelude and Isolde's "Love Death"* *From "Tristan and Isolde."*

#### Richard Wagner

Born May 22, 1813, at Leipzig.  
Died Feb. 13, 1883, at Venice.

THE first mention of "Tristan and Isolde" in any communication from Wagner is to be found in a letter written by the composer to Liszt in the closing months of 1854. "I have sketched in my head,"

he wrote, "a Tristan and Isolde, the simplest of musical conceptions, but full-blooded; with the 'black flag' which waves at the end I shall then cover myself—to die." Wagner had conceived the work before this, but his labors on the gigantic "Ring des Nibelungen" precluded any other undertaking. Two causes combined to turn Wagner to the composition of "Tristan and Isolde." In 1857 he became convinced of the hopelessness of obtaining a hearing for his tetralogy " . . . I have determined finally to give up my headstrong design of completing the Nibelungen." Wagner wrote to Liszt in June, "I have led my young Siegfried into a beautiful forest solitude, and there have left him under a linden tree, and taken leave of him with heartfelt tears." At this time, too, Wagner received an offer from a representative of the Emperor of Brazil to compose a dramatic work for the Italian company at Rio de Janeiro. While this commission never became realized, it was seriously entertained by Wagner, and it drew his attention to the desirability of composing a work which could be produced at an ordinary opera house, and the performance of which would go a long way toward the filling of his exhausted treasury. The composition of "Tristan and Isolde" was begun in 1857, and Wagner brought his work to a conclusion in August, 1859.





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## PROGRAM NOTES     ::     CONTINUED

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The production of the music drama took place six years later at the royal Court Theatre, Munich.\* Hans von Bülow was the director on this occasion (June 10, 1865), the success of which was triumphal and complete.

The story of "Tristan and Isolde" is one that was known to poets of a very early period. There is a poem on the legend written by the Norman minstrel, Beroul, about the middle of the twelfth century. A German version by Eilhard von Oberghe existed in 1175, and the English writers concerned themselves with it in the thirteenth century.

In the following extract, taken from Wagner's collected writings, the composer of "Tristan and Isolde" gives the explanatory programme of his prelude.

"A primitive, old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde*. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting, death which means passing away, perishing, never awakening, their old deliverance.

Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

The Prelude opens (in the violoncellos) with a motive known as "The Confession of Love." This is immediately followed in the next measure by another, "Desire," played by the oboe. No fewer than seven of the most important leading motives are elaborated in this introduction to the opera; but while it would be inexpedient to enumerate these in detail

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\*Wagner had endeavored to bring out his work in several cities previous to this. He had even considered Paris; and negotiations had been opened with the opera houses at Weimar, Prague, Karlsruhe. The Vienna Opera House took "Tristan and Isolde" for production; but after fifty-four rehearsals the work was abandoned as "impossible."



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attention may be drawn to two, both put forward by the violoncellos. The first of these occurs eighteen measures after the beginning of the movement, and is intended to represent the glance of love that passed between Tristan and Isolde. The second is a continuation of this, a tender, pleading subject symbolical of the love potion.

The whole Prelude is made up of a long and cumulative expression of passion in sound. It amounts to a great climax of emotion, and then dies away in exhaustion.

The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstasy, sings her last song of love over the dead body of Tristan. Most of the musical material of this piece is taken from the great love duet in the second act.

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## PROGRAM NOTES :: By Bernard Sturm

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*"Murmurs of the Forest"*  
From *"Siegfried"*

Richard Wagner  
Born May 22, 1813, at Leipzig.  
Died Feb. 13, 1883, at Venice.

**"M**URMURS of the Forest" was arranged for concert purposes by Wagner from portions of Act II, Scene II, of *"Siegfried."* The following description of the scene is taken from Bernard Shaw's *"The Perfect Wagnerite"*:

"Mime makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothing into it if he exists. Reassured on this point, he drives Mime away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mime returns and is confronted by Alberich. The two quarrel furiously over



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## PROGRAM NOTES :: CONTINUED

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the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thought of such a creature as poor Mime, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberich. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of springs in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

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## PROGRAM NOTES :: By Felix Borowski

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### *"Tannhauser" Overture*

Richard Wagner

Born May 22, 1813, at Leipzig.  
Died Feb. 13, 1883, at Venice.

WAGNER began the first sketches for "Tannhäuser" even before his "Rienzi" had been brought to rehearsal in 1842. Many things—and more particularly his duties as kapellmeister at the Royal Opera, Dresden—combined to make the progress of the opera a slow one. Yet it is evident that Wagner, hindered as his inspirations often must have been, labored upon his score with fervid zeal.

"Into this work," he wrote, "I precipitated myself with my whole soul, and with such consuming ardor that, the nearer I approached its end, the more I was haunted with the notion that perhaps a sudden death would prevent me from bringing it to completion; so that when the last note was written I experienced a feeling of joyful elation, as if I had escaped a mortal danger." But Wagner gave even further testimony to the flame of enthusiasm which burned within his soul when "Tannhäuser" was in process of creation. "Here is my 'Tannhäuser' body and soul," he wrote to a friend in Berlin. "He is German from top to toe. May he be able to win the affections of my German countrymen in a larger measure than my other works have so far succeeded in winning them! This opera must be good, or else I never shall be able to do anything that is good. It acted upon me like real magic; whenever and wherever I took up the work I was all aglow and trembling with excitement. After the various long interruptions from labor, the first breath always transported me back into the fragrant atmosphere that had intoxicated me at its first conception."

"Tannhäuser did not, however, win the affections of Wagner's German countrymen until many years had followed the production of the



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## PROGRAM NOTES :: CONTINUED

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opera in 1845. At that production Schroeder-Devrient, one of the most famous singers of the day—was the Venus, and this artist informed the composer that “you are a man of genius but you write such eccentric stuff that is scarcely possible to sing it.” Yet this verdict was complimentary when put into comparison with verdicts uttered by many a famous writer and musician of the day. Even Schumann, a critic of remarkable discernment, was moved to the assertion that the music of “Tannhäuser” “apart from the representation is weak, often simply amateurish, empty and disagreeable.”

The overture to the opera was written at Dresden, probably in March-April, 1845. The whole opera was brought to completion April 13th of that year. The first interpretation of the overture took place at the production of the opera at the Dresden Opera, October 19, 1845, Wagner conducting the work from manuscript. The first hearing of the overture as a concert piece took place at a concert given for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846, at Leipzig. On this occasion Mendelssohn was the conductor, and as the work was not then published in score, he directed from a manuscript copy. In America “Tannhäuser” was given for the first time at the Stadt Theatre, New York, April 4, 1859, Carl Bergmann conducting. The overture had been known long before that. In Chicago the opera was given first in 1865 by Grover's German troupe at McVicker's Theatre.

Wagner has, himself, left an explanation of the overture to “Tannhäuser” of which the following is a translation: over

“At the commencement the orchestra represents the song of Pilgrims which, as it approaches, grows louder and louder, but at length recedes. It is twilight; the last strain of the Pilgrim's song is heard. As night comes on, magical phenomena present themselves; a roseate-hued and fragrant mist arises, wafting the voluptuous shouts of joy to our ear; we are aware of the dizzy motion of a horribly wanton dance.

“These are the seductive magic spells of the ‘Venusberg,’ which at the hour of night reveal themselves to those whose breath is inflamed with unholy desire. Attracted by these enticing phenomena, a tall, manly figure approaches; it is Tannhäuser, the Minnesinger. Proudly exulting, he trolls forth his jubilant love-song as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate clouds surrounds him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural vision, he perceives in the dim, seductive light spread out before him, an unspeakably lovely female figure; he hears a voice which, with its tremulous sweetness, sounds like the call of sirens, promising to the brave the fulfillment of their wildest wishes.

“It is Venus herself whom he sees before him; heart and soul he burns with desire; hot consuming longing inflames the blood in his veins; by an irresistible power he is drawn into the presence of the goddess, and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of ‘Venusberg’ is revealed to him in its fullest brightness; boisterous shouts of wild laughter re-echo on every side; Bacchantes rush hither and thither in their drunken revels; and, dragging Tannhäuser into their giddy dance, deliver him over to the love-warm arms of the goddess, who, passionately embracing him, carries him off, drunken with joy, to the unapproachable depths of the invisible kingdom. The wild throng then disperses,



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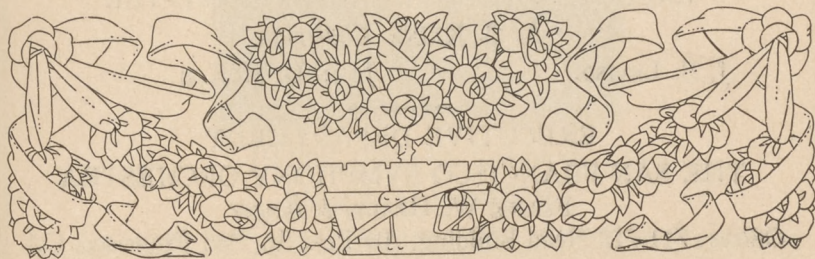
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and their commotion ceases; a voluptuous plaintive, whirring alone now stirs the air, and a horrible murmur pervades the spot where the enrapturing magic spell had shown itself, and which now again is over-shadowed by darkness.

"Day at length begins to dawn, and the song of the returning pilgrims is heard in the distance. As their song draws nearer, and the day succeeds to night, that whirring and murmuring in the air, which but just now sounded to us like the horrible wail of the damned, gives way to more joyful strains; till at last, when the sun has risen in all its splendor, and the pilgrims' song, with mighty inspiration proclaims to the world, and to all that is and lives, salvation won, its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us the shout of joy at his release from the curse of the unholiness of the 'Venusberg.' Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting kiss of love."

The work begins with an Introduction (*Andante maestoso*, E major, 3-4 time), in which the Pilgrim's chorus, "Beglückt darf nun dich," from the third act is introduced. After this theme has been presented, *piano*, there is a *crescendo*, and the melody is repeated *fortissimo* by the brass. The figure in the violins accompanying this theme plays an important part, and Wagner explained that it was intended to symbolize "the pulse of life." The pilgrims' song dies away, and the bacchanalian music of the Venusberg follows without pause. The movement (*Allegro* E major, 4-4 time) is largely taken from the first act of the opera. The brilliant second theme, in B major, is Tannhäuser's song, "Dir töne Lob." At the close of this the bacchanale returns with renewed frenzy; but there follows (in the clarinet over tremolos in the violins) Venus' "Geliebter, kom, sieh' dort die Grotte." The music becomes more agitated, the time is hastened and Tannhäuser's song is heard again at the climax, now in E major. There is a renewal of the bacchanalian orgy; the violin figure heard before in the pilgrims' chorus returns, and with it, twelve bars later, the theme of the chorus itself. This is given out at first by the clarinets, bassoons and horns, but after a *crescendo* the subject is thundered out *fortissimo* by the brass.





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### EXECUTIVE DEPARTMENT

THE SAN FRANCISCO SYMPHONY ORCHESTRA

FRANK W. HEALY, *Manager*

Offices: 711-712 Head Building, 209 Post St., San Francisco, Cal.

Telephone Sutter 2954



# The San Francisco Symphony Orchestra

## SIXTH SYMPHONY CONCERT

Friday Afternoon, January 9, 1914, at 3 o'clock

Soloist—KATHLEEN PARLOW, Violinist

### PROGRAM

Franck.....Symphony, D Minor  
1822-1890

(Repeated by Request)

Lento—Allegro non troppo

Allegretto

Allegro non troppo

Saint-Saens.....Concerto in B minor for Violin and Orchestra, No. 3, Op. 61  
1835

I. Allegro non troppo

II. Andantino quasi allegretto

III. Molto moderato e maestoso: Allegro non troppo

MISS PARLOW

(Intermission)

Hadley.....Rhapsody, "The Culprit Fay"  
1874

Violin Solos

(a) Tschaikowsky.....Serenade, "Melancholique"  
1840-1893

(With Orchestral Accompaniment)

(b) Wienawski .....Carneval, "Russe"  
1835-1880

(With Piano Accompaniment)

MISS PARLOW

MR. CHARLTON KEITH, Accompanist. Baldwin Piano Used



HENRY HADLEY, Conductor

### SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to enjoy the last number. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.



The San Francisco Symphony Orchestra

SOLOIST:



Fri. Aft'n  
Jan. 23

AT 3 O'CLOCK SHARP

Miss CORINNE

FRADA

(PIANIST)

PROGRAM

- Dvorak..... Overture, "In der Natur," Opus 91  
Mendelssohn..... Concerto for Pianoforte No. 1, G Minor, Opus 25  
Molto allegro con fuoco  
Andante  
Presto—Molto allegro e vivace

MISS FRADA

(Intermission)

- Chadwick ..... Symphonic Sketches  
I. Jubilee. (Allegro molto vivace)  
II. Noel. (Andante con tenerezza)  
III. "Hobgoblin." (Scherzo Capriccioso. Allegro vivace)  
IV. "A Vagrom Ballad." (Moderato, Alla Barla)  
Debussy..... (Three Orchestral Sketches), "The Sea"  
I. From Dawn to Noon at Sea  
II. Gambols of the Waves  
III. Dialogue between the Wind and the Sea

Tickets ready Monday, January 19 at box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

Prices—\$2.00, \$1.50, \$1.00 and 75c. Box and Loge Seats \$3.00.



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## PROGRAM NOTES

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:: By Caryl B. Storrs

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### *Symphony in D Minor*

Cesar Auguste Franck  
(1822-1890)



CESAR FRANCK, the eminent Belgian composer and organist, often spoken of as the "saint of French music," was born in Liege, but is placed among the composers of France, where he lived and worked so long. To understand his music something must be known of his life, character and aims. He was an indefatigable worker, composing early in the morning, often before daylight, filling his days with a wearisome round of routine teaching, and spending his evenings in happy association with the devoted disciples he gathered around him. They called him "Pater Seraphicus" and "Pere Franck" and all adored him. His music was misunderstood and unappreciated by the public of his day, but he met disparagement with gentleness and tranquility, and found comfort in the love and appreciation of the few. He was fervently religious and emotional, and the mysticism of his nature and his music has often caused a comparison between him and his countryman, Maurice Maeterlinck. His most eminent pupil and disciple, Vincent d'Indy, wrote of him: "The foundation of his character was gentleness: calm and serene goodness. He had high ideals and lived up to them. He never sought honors or distinctions, but worked hard and long to give of the best that was in him."

Robert Schumann once said that a painter who wished to portray the Almighty would best achieve his purpose by depicting cherubs on the very edge of his canvas, with their eyes turned from the center. The "painter" of the D minor symphony has beheld a vision, and having beheld it in its radiance and power, makes no attempt to affirm what he has beheld—but only suggests.

Cesar Franck was for upward of thirty years organist at the Church of Saint Clothilde in Paris, in which humble position he was scarcely known to more than his immediate friends and pupils during his lifetime. Nevertheless he carried in his soul gleams of beatific visions, and having tasted of the sorrow and afflictions of complaining men, he wrought in his best works (his sonatas, chamber music, his choral work "The Beatitudes," and especially in this symphony) tonal pictures in which his emotional imagination sounded the depths of musical expression: and while it is true that the bitter neglect of his contemporaries finds, in his works, a voicing of constant strife of moods—grief, joy, hope, questioning fate—yet is his symphony wrapt in a sweet, mystic atmosphere that ever and anon emerges clearly in a triumphant and sure assertion of belief.

#### FIRST MOVEMENT

The first movement begins with a slow introduction which, at its very outset, carries the hearer at once into the mysticism that forms the salient feature of the work.



**The San Francisco Symphony Orchestra**

**SOLOIST:**



**Fri. Aft'n  
Feb. 6**

**AT 3 O'CLOCK SHARP**

**Mr. JOSEF**

**HOFMANN**

**(PIANIST)**

**PROGRAM**

Beethoven.....Symphony No. 6, "Pastoral," F Major, Opus 68  
Allegro ma non troppo (Awakening of Joyful Feelings  
on Arrival in the Country)  
Andante molto moto (By the Brook)  
Allegro (Village Festival)  
Allegro (The Storm)  
Allegretto (Shepherd's Song; Thanksgiving After the Storm)

(Intermission)

Rubinstein.....Concerto for Pianforte No. 4, D Minor, Opus 70  
I. Moderato  
II. Moderato assai  
III. Allegro assai

**MR. HOFMANN**

Strauss....."Till Eulenspiegel's Merry Pranks." Rondo, Opus 28

Tickets ready Monday, February 2 at box offices of Sherman, Clay  
& Co., Kohler & Chase, and the Cort Theatre.

Prices—\$2.00, \$1.50, \$1.00 and 75c. Box and Loge Seats \$3.00.



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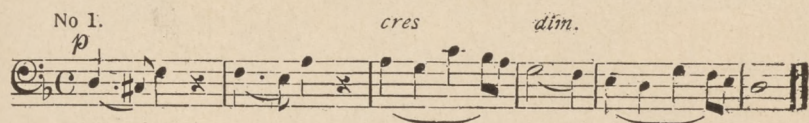
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# PROGRAM NOTES :: CONTINUED

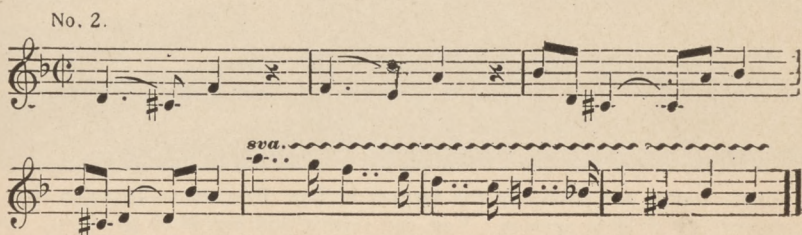
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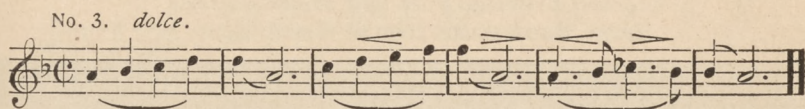
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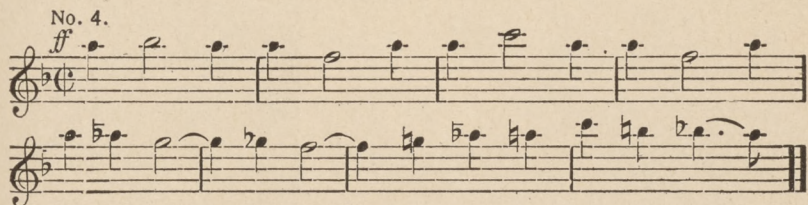
The questioning motive given out by the violoncellos and double basses foreshadows the main theme of the work. It is developed through some measures in which the elegiac droop of the melody, as well as its strange, dissolving harmonies, strive vainly to establish a mood. After a sudden *crescendo* the first subject of the symphony breaks out in this *allegro*:



Both themes (Nos. 1 and 2) are presently repeated a third higher and the music soon calms down to this suave, subsidiary theme:



Guy de Ropartz, a friend and pupil of the composer, has termed this the "Hope" motive (note the mystical effect of the melody moving in harmonic semi-tones in bar 5). This melting mood soon vanishes, however, and there is developed quickly a great *crescendo* and in a triumphant burst *fortissimo* the orchestra announces the mighty "Faith" motive (second subject) which, as de Ropartz says, is "declaimed like a great 'Credo.'"



The subsequent working out and the recapitulation sections of the movement display unassailable technical skill and portions of the themes already quoted keep interjecting themselves in a curiously interrogative



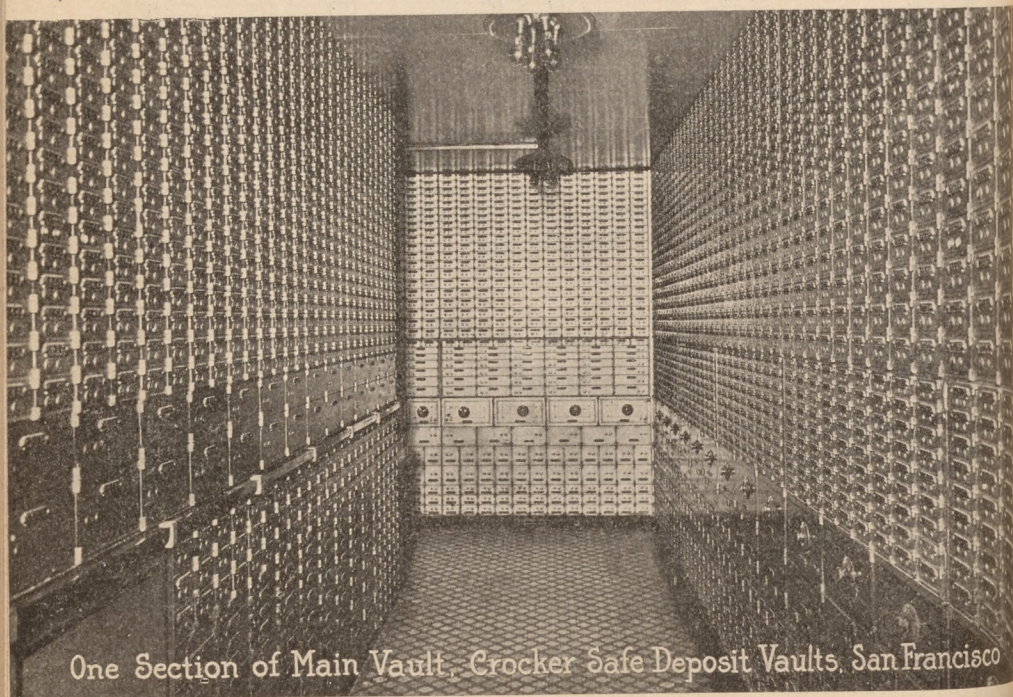


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## PROGRAM NOTES :: CONTINUED

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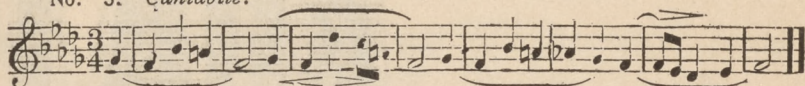
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way. The "Faith" theme rings out again, this time in the key of D, and the movement closes with the full orchestra speaking the opening theme (No. 1) in the boldest contour and in close imitation.

### SECOND MOVEMENT

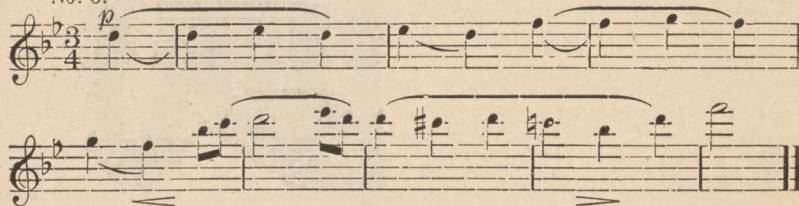
Instead of the conventional two inner movements there follows now a movement which, to a degree, represents the classic slow movement and *scherzo* by an *allegretto*. After a beautiful *ritornello* of sixteen bars by the strings, *pizzicato*, and harp, the following pastoral air, tinged with melancholy, appears in the English horn over the previous accompaniment:

No. 5. *Cantabile*.



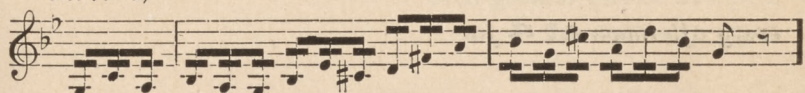
Soon the violins enter with this theme

No. 6.

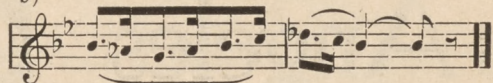


after which, with some elaboration, theme No. 5 is repeated. After this the suggestion of a *scherzo* appears with the following themes:

No. 7. a)



b)



A repetition of theme No. 5 with the *scherzo* (7a) music as accompaniment, concludes this part.

### FINAL MOVEMENT

The final movement, after establishing the key of D major in some vigorous brass chords, brings this joyous theme in violoncellos and bassoons:



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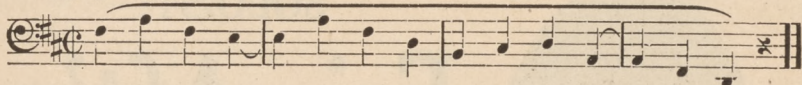
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## PROGRAM NOTES :: CONTINUED

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No. 8. *dolce cantabile.*



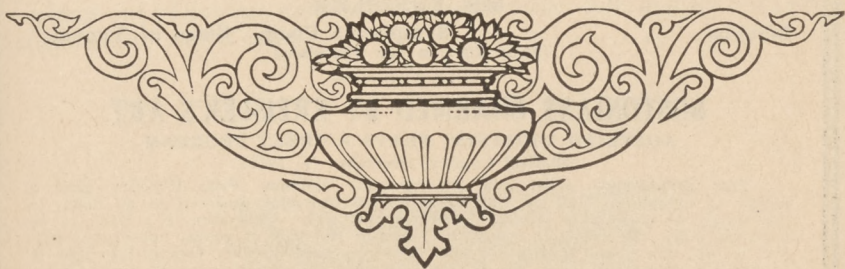
After it has been enlarged, sung by instrument after instrument and announced *fortissimo* by the whole orchestra, the following new theme appears:

No. 9.



This is first given out by trumpets and trombones, but is enlarged and enriched until the full orchestra bursts forth into the stately harmonies—a veritable declaration of “Faith triumphant.”

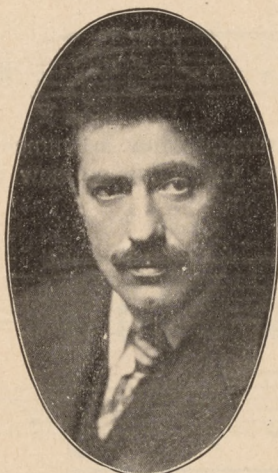
The remainder of the movement exhibits the more hopeful and despondent moods, which have been warring with one another, throughout the symphony. Especial prominence is given to the pastoral melody (No. 5), now stated with all possible sonority. The glowing D. major of the final harmonies proclaims the victory.





# The San Francisco Symphony Orchestra

SOLOIST:



# Fri. Aft'n Feb. 20

AT 3 O'CLOCK SHARP

Mr. FRITZ

Bruguere Co. Photo

# KREISLER

(VIOLINIST)

## PROGRAM

Bach.....Concerto No. 3, G Major, for String Orchestra  
Beethoven....Concerto in D Major for Violin and Orchestra, Opus 61  
    I. Allegro ma non troppo  
    II. Larghetto  
    III. Rondo

MR. KREISLER

(Intermission)

Violin Solos ..... Selected

MR. KREISLER

Sibelius.....Symphonic Poem, "Swan of Tuonela"  
(First Time in San Francisco)

## BOSTONIANS CHARMED BY KREISLER'S ART

AUSTRIAN VIOLINIST PLAYS A GREAT PROGRAM

(Musical Courier, December 17, 1913)

That consummate artist and unsurpassable violinist, Fritz Kreisler, gave a recital at Symphony Hall on Sunday afternoon last that deserved to go down in the annals of memorable musical events in this city. Perfection is a word to be used sparingly, likewise it is not wise to bestow the title of genius indiscriminately, but no one who heard Kreisler on this occasion could possibly dispute his right to be called a genius any more than he could question the perfection of his performance. returning, however, from these inspirational heights, we must record, even at the risk of being considered commonplace and anticlimactic, that Mr. Kreisler's audience completely filled Symphony Hall (stage, standing room and all), that they were highly responsive and appreciative, that Mr. Lamson played unusually sympathetic accompaniments.



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## PROGRAM NOTES

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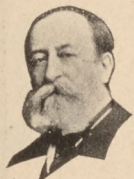
By Felix Borowski

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### *Concerto No. 3 in B Minor* *Opus 61*

Camille Saint-Saëns  
Born Oct. 9, 1835, at Paris.



THE B minor Concerto for violin by Saint-Saëns was composed in 1880 and played for the first time by Pablo de Sarasate (1844-1908) at a Chatelet concert in Paris, January 2, 1881. The score is dedicated to Sarasate.

The first movement (*Allegro non troppo*, B minor, 2-2 time) has its principal theme announced by the solo instrument. After much passage work the second theme enters, in E major, in the solo violin. The development concerns itself with the principal theme, which is for the most part worked out in the orchestra against passages in the solo instrument. Following this is a return to the original key and a modified recapitulation and a coda built on the first theme.

The slow movement (*Andantino quasi allegretto*, B flat major, 6—8 time) has something of the character of a Siciliano. After three measures of introduction the violin enters with the opening theme. Following an extended development of this material a new idea is presented, *forte*, by the solo instrument in F major. The first theme then returns in the orchestra, there is a partial repetition of the second by the violin, and a coda (formed of *arpeggio* passages of harmonics in the solo violin and the lower tones of a clarinet) brings the movement to a conclusion.

The Finale opens with introductory material (*Molto moderato e maestoso*, B minor, 4—4 time), consisting of alternate passages for the solo violin and orchestra, leading into the main movement (*Allegro non troppo*, B minor, 2—2 time). The theme of this is announced by the violin and is short, followed by a second idea of impassioned character, also for the solo instrument. There is some passage work leading into a third subject in D major. Development of the first theme now takes place and is succeeded by a fourth subject in G major, first given out by muted violins and violas, and later by the solo instrument. An elaborate working out of former material now takes place, followed by a shortened recapitulation and a coda.





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Capital Actually Paid Up in Cash.....	1,000,000.00
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## PROGRAM NOTES

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:: By Felix Borowski

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### *"The Culprit Fay"* *Rhapsody for Orchestra*

Henry K. Hadley

Born Dec. 20, 1874, at Somerville, Mass.



MR. HADLEY was born into a musical family. His father, a professional musician, was his first teacher, and later the young composer entered the New England Conservatory where he studied the violin as well as composition. From Boston Mr. Hadley proceeded to Vienna in 1894, there to become a pupil of Eusebius Mandyczewski. He returned to America in 1896 and for seven seasons directed the music department of St. Paul's School at Garden City, N. Y. During these years Mr. Hadley's work as a musical creator was made increasingly known to the public of this country.

An overture, "Hector and Andromache," was brought out early in his career at a concert of the Manuscript Society, New York. The Symphony, "Youth and Life," came to a hearing under Anton Seidl at a concert of the same society in 1897. Mr. Hadley's second symphony, "The Four Seasons," took two prizes in 1901—that offered by Mr. Paderewski, and the New England Conservatory prize. The composer has, in addition to these works, placed two other symphonies to his credit—a third symphony in B minor, Opus 60, and a fourth, entitled "North, East, South and West." Mr. Hadley has written three overtures—"Hector and Andromache," "In Bohemia," and an overture to Stephen Phillips' tragedy, "Herod"—three ballet suites, a symphonic Fantasia and the tone-poem, "Salome," based on the play by Oscar Wilde.

In other departments of composition Mr. Hadley has written three comic operas; six Ballades for chorus and orchestra—"The Fairies," "In Arcady," "Lewlawala," "Jabberwocky," "Princess of Ys," "Legend of Granada"—"Merlin and Vivian," a lyric drama; "The Fate of Princess Kiyo," a cantata for female voices and orchestra; "In Music's Praise," a prize cantata performed by the People's Choral Union, New York, 1901; String quartet in A major; Piano quintet in A minor; string trio in C major; Sonata in F major for piano and violin; many anthems, part-songs, piano pieces and over one hundred songs.

From 1905 to 1909 Mr. Hadley toured the European Continent as conductor, producing his "Salome" in a number of important musical centers. He was in 1908 one of three musical directors at the Stadt Theatre, Mayence, where his one-act opera, "Safie," was produced, April 6, 1909. In this year the composer returned to America to take up the conductorship of the Seattle Symphony Orchestra. He is now conductor of the San Francisco Symphony Orchestra.



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## PROGRAM NOTES :: CONTINUED

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"The Culprit Fay," written to a poem by Joseph Rodman Drake,\* was begun at Mayence in April, 1908, and the score was finished in June, 1909, while the composer was crossing the Atlantic to return to his native country. Mr. Hadley entered this work in the competition for a prize of \$1,000 offered by the National Federation of Music Clubs. Twenty-five orchestral compositions were sent in from which "The Culprit Fay" was chosen as the winning work.† The first production took place at Power's Theatre, Grand Rapids, Mich.—the convention city of the National Federation of Music Clubs—by the Theodore Thomas Orchestra, May 28, 1909. Mr. Hadley conducted his own work, the remaining orchestral numbers on the program having been directed by Frederick Stock. "The Culprit Fay" evoked, on this occasion, so much enthusiasm that Mr. Hadley was constrained to repeat it.

Drake's poem is of considerable length, and in order that those who listen to the music may follow its import Mr. Hadley has provided the following condensed paraphrase of the original poem, which has been made by Arthur Farwell:

The heavenly bodies light the clear summer night. The fairy watch strikes twelve strokes on his bell of pearl—it is midnight—the fairy dawn. From the tree tops and shadowy underwood come the Fay, and assemble in conclave. At the feet of the fairy monarch upon his judgment-throne crouches the prisoner, the Culprit Fay. His elfin purity has been sullied in "the glance of a mortal maiden's eye"—he has scored the Fay's decree, and must pay the forfeit before he can be made pure, and sport and dance again with the magic company. The monarch pronounces sentence—he must brave the water-spirits and catch the glistening drop from the sturgeon as he leaps from the deep; he must mount the skies and catch the spark from the falling star.

The Fay turns sadly to the quest; he cannot fly, for his wings are soiled, his fairy chain broken. A spotted toad hops in his way and he takes heart, laughing merrily as he strides its back. Away he hops to the moonlit beach, and plunges into the water. Mounted on starfish, leeches and crabs, the water-spirits attack him, and he turns back howling with pain. In a mussel-shell boat fares safely forth over the calm waters. Up leaps the sturgeon in a rainbow of spray, and in his crimson colen-bell the Fay catches the glistening drop. With great joy he pilots his little shell safely to shore. Here he mounts his fire-fly steed and is off to the sky. Now appears to him a beautiful spirit floating in the rainbow's light; she bids him forsake his quest and dwell with her. His oath has been given to the fairy monarch—he must fulfill his quest.

High in the dome of the sky the star trembles, quickly to fall. The meteor bursts, the Fay catches the spark and hastens back to the conclave. Pure of wing and bright of spirit—his fairy chain made whole—he is welcomed by the joyous throng. He joins in the mirth and the dance; the day breaks—the sentry-elf calls—the cock crows—and the Fays are gone.

\*Drake was born in New York City in 1795. He took up the study of medicine and graduated in 1816; but literature and not medicine was the aspiration of the young student. It was in this year of his graduation that Drake wrote "The Culprit Fay," his longest poem, and, together with "The American Flag," the best known of his works. These pieces were not, however, published until 1835. Drake died of consumption at New York in 1820. "The Culprit Fay," which was written to demonstrate that American rivers were equally adapted to romance and romantic treatment as the Rhine and other streams in Europe, has been set in the form of a cantata by Frederick Grant Gleason.

†The judges were Charles Martin Loeffler, Henry Krehbiel and Walter Damrosch.



The San Francisco Symphony Orchestra

SOLOIST:



Fri. Aft'n  
March 13

AT 3 O'CLOCK SHARP

Mr. JEAN

GERARDY

('CELLIST)

PROGRAM

Tschaikowsky.....Symphony No. 5, E Minor, Opus 64

- I. Andante
- II. Andante Cantabile
- III. Allegro moderato
- IV. Andante Maestoso

Lalo.....Concerto for Violoncello and Orchestra

- I. Lento
- II. Intermezzo
- III. Allegro vivace

MR. GERARDY

(Intermission)

'Cello Solos

- (a) Max Bruch....."Kol Nidrei"
- (b) Boellmann....."Symphonic Variations"

MR. GERARDY

Brahms .....Overture, "Academic"

Tickets ready Monday, March 9 at box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

Prices—\$2.00, \$1.50, \$1.00 and 75c. Box and Loge Seats \$3.00.



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HENRY HADLEY, *Conductor*

Maintained by the

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Incorporated February 3, 1910

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THE SAN FRANCISCO SYMPHONY ORCHESTRA

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# The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO.  
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910.  
THIRD SEASON 1913-1914

## Personnel

HENRY HADLEY, Conductor

### FIRST VIOLINS

Adolph Rosenbecker, Concertmaster

E. Meriz	G. Severi	Rudolph Seiger
J. Josephs	N. Firestone	Franz Adelman
B. Jaulus	H. Koenig	R. Ruiz-Ramirez
	Sydney Polak	G. Saldierna

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# The San Francisco Symphony Orchestra

## SEVENTH SYMPHONY CONCERT Friday Afternoon, January 23, 1914, at 3 o'clock

Soloist—CORINNE FRADA, Pianist

### PROGRAM

Dvorak.....Overture, "In der Natur," Opus 91  
1841-1904

Mendelssohn.....Concerto for Pianoforte and Orchestra, No. 1, G Minor, Opus 25  
1809-1847

Molto allegro con fuoco

Andante

Presto-Molto allegro e vivace

### MISS FRADA

Chadwick....."Jubilee," from Symphonic Sketches  
1854

### Intermission

Debussy.....(Three Orchestral Sketches), "The Sea"  
1862

- I. From Dawn to Noon at Sea
- II. Gambols of the Waves
- III. Dialogue between the Wind and the Sea



HENRY HADLEY, Conductor

### SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to enjoy the last number. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.



THIRD SEASON—1913-1914

## The San Francisco Symphony Orchestra

HENRY HADLEY, *Conductor*

Maintained by the

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909

Incorporated February 3, 1910

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## PROGRAM NOTES

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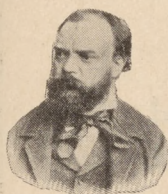
:: By Felix Borowski

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### *Overture "In der Natur,"* *Opus 91.*

Anton Dvorak.

Born Sept. 8, 1841, at Mühlhausen.  
Died May 1, 1904, at Prague.



THE three overtures "In der Natur," "Carneval" and "Otello" were written by Dvorak in 1891 as a cycle, and were originally intended to be performed together. In view of the fact that the titles of these pieces do not appear to possess the relationship that is peculiar to cyclic works it must be explained that the three overtures were first written and performed under the general name of "Nature, Life

and Love."

The first production of the overtures was at a farewell concert given to Dvorak, April 28, 1892, in the Rudolfinum at Prague, before the Bohemian master departed to take up his position as director of the National Conservatory in New York. The program, made up entirely of Dvorak's compositions, contained—in addition to the overtures—the Serenade for woodwind, horns, violoncellos and double basses, two numbers from the vocal duets, "Klänge aus Mähren": and two pieces for string orchestra. The concert hall was filled with a throng that took every opportunity of expressing to the composer—who conducted his own works—how great was its admiration for his gifts. At the conclusion of the performance there were wreaths and floral emblems handed to Dvorak, and the orchestra did him honor in a vociferous "tusch."

When Dvorak landed in America early in October, 1892, arrangements were made by which he should be presented to the American public at a grand concert in which new works of his own composition should be included. This performance took place October 21st, at Music Hall, Fifty-seventh street and Seventh avenue, New York. The program was of a somewhat miscellaneous character. It began with "America" sung by a chorus of 300 voices directed by R. H. Warren. Colonel Thomas Wentworth Higginson then delivered an oration which occupied itself with Columbus (who discovered the American continent exactly 400 years before), and the new world of music which was about to be explored by Anton Dvorak. There was a performance of Liszt's "Tasso" conducted by Anton Seidl, and Dvorak followed with the triple overture and a *Te Deum* specially composed for the occasion, and sung by Mme. de Vere-Sapio, Emil Fischer and the chorus.

The program asserted that the three overtures—they were styled "Nature," "Life" and "Love"—were being performed for the first time, and that they had not even been submitted to a publisher.\* The overtures and the *Te Deum* were conducted by Dvorak.

The audience at this concert was supplied with a descriptive program, written by E. Emerson, which has historical value since it was stated that the explanatory analysis of the works of Dvorak emanated from the

\* This statement was, of course, erroneous so far as it applied to the performance. The overtures were published in Berlin in 1894.



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## PROGRAM NOTES :: CONTINUED

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Bohemian master himself. Of the triple overture as a whole the document had this to say: "This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvorak by certain aspects of the three great creative forces of the Universe,—Nature, Life and Love—was conceived nearly a year ago while the composer still lived in Bohemia.

"The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

The opening movement of the cycle "In der Natur"\* was declared to represent a typical expression of Dvorak's fondness for nature, and of "the blissful and occasional reverent feelings which it stirs in him." It was, moreover, intended to portray "the emotions produced by a solitary walk through meadows and woods on a quiet summer afternoon, when the shadows grow long and longer till they lose themselves in the dusk, and gradually turn into the early dark of night.

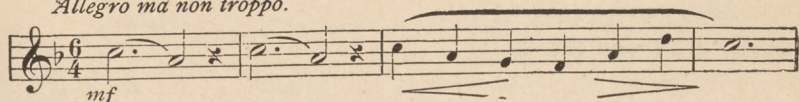
"Unlike Beethoven's Pastoral symphony the unconscious summer music of drowsy crickets and birds is not actually represented by instrumental equivalents."

The subjoined analysis of the work will embody other explanatory details which, drawn from the original program, are more suitably included in such a review of the construction of the piece than as an introductory preface to it.

The overture is scored for two flutes, two oboes, English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, kettledrums, triangle, cymbals and strings.

The theme which is common to all three overtures—it may be called the "Nature" motive—is as follows:

*Allegro ma non troppo.*



"In der Natur" begins with (Allegro ma non troppo, F major, 6-4 time) twenty measures of introductory material in which the "Nature" motive is foreshadowed in the lower strings over a pedal point in the kettledrum, bass clarinet, strings, horn and double basses. The principal theme, as quoted above, then appears in the clarinet and later fortissimo in the full orchestra. This is followed by another section also vigorously presented by the first violins with a running accompaniment in the other strings. The material which has been presented here is intended to be "an expression of the growing vociferous joy which all nature proclaims." Soon a second theme appears in A major, lightly announced by the strings,—a melody which portrays "the more quiet gladness of the beholder." There is a second section of this theme in A minor (in the violins), and a third, consisting of a descending passage in the woodwind with a pizzicato figure in the violoncellos. This idea is worked over

\* Dvorak also published under this title a set of five choruses. This was an earlier work published as Opus 63.



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## PROGRAM NOTES :: CONTINUED

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at some length, rising to a climax at which there is heard a suggestion of the "Nature" motive. The Development is largely concerned with a working out of the "Nature" motive, and the third section of the second theme. "It has," says the original program, "for predominant suggestions peace and quietude, with little interruptions here and there such as are occasioned by the sudden rustling of the tree tops in the forest, or subdued exclamations of a garrulous brook."

A Recapitulation follows in which the subjects are represented and this, in its turn, succeeded by a coda, in which the "Nature" motive is vociferated by the horns and trumpets, but finally to become more and more tranquil until the united strings bring forward a placid melody which leads into the material that had been heard in the introduction. The overture then closes pianissimo. It is stated that this coda pictures the setting in of twilight, and the sounds of night. "The prevailing mood of the composer becomes similar to that of Milton's 'Il Penseroso' when night overtakes him, while he listens to the evensong of the nightingale, and hears

The far off curfew sound,  
Over some wide watered shore,  
Swinging slow with sudden roar."

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## PROGRAM NOTES :: By Hubbard William Harris

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*Concerto for Pianoforte No. 1,  
G Minor, Opus 25.*

**Felix Mendelssohn-Bartholdy.**

Born Feb. 8, 1809, at Hamburg.  
Died Nov. 4, 1847, at Leipsic.



THIS well-known piece—the first of Mendelssohn's two works of the kind, and of which he spoke in a letter as "a thing rapidly thrown off"—was composed in (or about) 1832 and published in May of the following year. Grove says that it was played by the composer at Munich in 1831, and names these as the probable place and time of its origin; the Edition Peters gives the date men-

tioned above.

The score embraces the orthodox three movements, of which the first (in G minor and 4-4 time) is a brilliant *Allegro* developed from the customary two themes—both given out by the solo instrument; the second (which follows without pause) an expressive romanza-like *Andante*—in E major and 3-4 time, and the last (preceded by a longish *Presto* introduction) a dashing rondo—in G major, *Molto allegro e vivace* and 4-4 time—containing (towards the close) some brief reminiscences of the themes of the first movement.



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# PROGRAM NOTES :: By Felix Borowski

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## "Jubilee," *From Symphonic Sketches*

George Whitfield Chadwick.

Born Nov. 13, 1854, at Lowell, Mass.



THIS composition is the first of an orchestral suite by George W. Chadwick, the American composer, published in 1907. The three other movements of the suite are "Noel," "Hobgoblin" and "A Vagrom Ballad." The "Jubilee" is a musical reflection of the following verses, printed on the title page of the score:

### JUBILEE.

No cool gray tones for me!  
Give me the warmest red and green,  
A cornet and a tambourine,  
To paint my jubilee!

For when the flutes and oboes play,  
To sadness I become a prey;  
Give me the violets and the May,  
But no gray skies for me!

—D. R.

The movement opens with an exultant theme (*Allegro molto vivace*, A major, 6-4 time), given out by the full orchestra *ff*. Twenty-seven measures having been devoted to the presentation of this material, a new idea—in 4-4 time—is brought forward by the bass clarinet, bassoons, violas and violoncellos in unison, a strongly marked rhythmical accompaniment being set against it in the oboes and clarinets (*pizzicato* in the violins.) This subject is worked over, and gives way to a phrase in C major allotted to the horns, and continued in the strings.

The material of the opening portion of the piece is now given development. A vivacious passage, in which cross accents are a prominent feature, leads to further development of the first theme. The horn passage, previously referred to, returns, now, however, in F major, and it is continued, as before, by the strings.

There is further discussion of the opening subject in sonorous fashion, and following a *rallentando* and a pause on a chord of D flat, held *ff* by the full orchestra, a quiet passage is brought forward (*Lento espressivo*) by the woodwind and horns. There is then given re-presentation in the first violins (*Assai tranquillo*) of previous material, and the piece comes to an end with a brilliant Coda (*Presto*) based on the opening subject of the movement.





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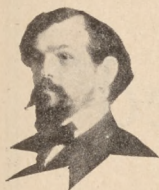
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### *"The Sea."* (Three Orchestral Sketches)

Claude Debussy.

Born August 22, 1862, at Saint-Germain.



THE sea has inspired many composers of orchestral music, and a still larger number of writers who have combined vocal with instrumental art. Among purely orchestral pictures of the ocean there are to be mentioned the overtures, "Calm Sea and Prosperous Voyage" and "The Hebrides," by Mendelssohn; the "Ocean" symphony of Rubinstein; Scontrino's *Sinfonia marinaresca*; symphonic sketches, "La Mer," by Paul Gilson; "Des Meeressang," by Brandts-Buys; the nautical overture "Britannia" of A. C. Mackenzie; Glazounow's *fantasie*, "La Mer"; two symphonic fantasies—"Meergruss" and "Seemorgen," by Max Schillings; "The Great Silence," a symphonic poem by Alphonse Diepenbrock based on the sentence of Nietzsche, "Here is the sea; here we can forget the town."

Debussy's orchestral sketches, "The Sea," were begun in 1903, and were completed in 1905, in which year they were performed for the first time, October 15th, at a Concert Lamoureux. Chevillard was the conductor. Debussy has, however, directed performances of the work himself. He conducted it in London—it was his first appearance in England—at a concert of the Queen's Hall Orchestra, February 1, 1908. Public interest was, on this occasion, divided between the composition and its creator, who appeared in unconventional attire, as one who put little faith in the observance of traditions. Debussy directed "La Mer" the following month at a Concert Colonne. A curious scene was enacted at this performance. The French composer made his first appearance at these concerts, and there gathered there to greet him a large contingent of partisans and friends. There were, however, present in the concert-room many of the more conservative of Parisian music-lovers; and when, on the conclusion of "La Mer," the admirers of Debussy raised their voices in shouts of admiration and encouragement, the opposite faction gave vent to its feelings in shrill whistling and loud forms of vocal disapproval. The tumult threatened to grow into a conflict of even more energetic character when the violinist, Jacques Thibaud, made his appearance on the stage to play the D minor Chaconne by Bach. By the time he had reached the middle of this composition the excitement had died down.

"La Mer," which was published at Paris in 1905, is dedicated to Jacques Durand. Since the three sketches are impressionistic pictures, not conforming to any prescribed principle of musical construction, formal analysis is neither possible nor to be desired.\* Debussy has provided each

\* "No fixed rule," says Debussy, "should guide the creative artist; rules are established by works of art, not for works of art. One should seek discipline in freedom, not in the precepts of a philosophy in its decline—that is good only for those who are weak. I write music only in order to serve Music as best I can, and without any other intention; it is natural that my works should incur the risk of displeasing people who like 'certain' music, and perseveringly stick to it alone."



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# PROGRAM NOTES :: CONTINUED

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piece with a title, and it is the listener's privilege to discover in it whatever his imagination and poetic sense can find. The following are the titles of the three divisions of "La Mer":

I. "From Dawn to Noon at Sea."

This is scored for two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones and tuba, three kettledrums, cymbals, gong, two harps and strings. The piece begins (*tres lent*) in B minor and ends in B flat minor.

II. "Gambols of the Waves."

Debussy has scored the movement for much the same orchestra as before. Trombones and the gong are omitted, but a triangle and a glockenspiel are added.

III. "Dialogue between the Wind and the Sea."

A larger orchestra is required for this division than for the preceding pieces. The following instruments are called for by the score: Two flutes and a piccolo, two oboes and English horn, two clarinets, three bassoons and one double bassoon, four horns, three trumpets and two cornets, three trombones and tuba, three kettledrums, bass drum, cymbals, gong, glockenspiel, two harps and strings.



## The San Francisco Symphony Orchestra

### SOLOIST NEXT CONCERT

Friday Afternoon, February 6, 1914, at 3 o'clock

Mr. JOSEF

# HOFMANN

(PIANIST)

#### PROGRAM

Beethoven..Symphony No. 6, "Pastoral," F Major, Opus 68  
 Allegro ma non troppo (Awakening of Joyful  
 Feelings on Arrival in the Country)  
 Andante molto moto (By the Brook)  
 Allegro (Village Festival)  
 Allegro (The Storm)  
 Allegretto (Shepherd's Song; Thanksgiving  
 After the Storm)

(Intermission)

Rubinstein.....Concerto for Pianoforte No. 4, D Minor, Opus 70

- I. Moderato
- II. Moderato assai
- III. Allegro assai

MR. HOFMANN

Strauss....."Till Eulenspiegel's Merry Pranks." Rondo, Opus 28

Tickets read Monday, February 2, at box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

Prices—\$2.00, \$1.50, \$1.00 and 75c. Box and Loge Seats, \$3.00.



# The San Francisco Symphony Orchestra

Soloist: Ninth Concert

Friday Afternoon, Feb. 20, at 3 o'clock

MR. FRITZ

## KREISLER

(VIOLINIST)

PROGRAM

Bach.....Concerto No. 3, G Major, for  
String Orchestra

Beethoven.....Concerto in D Major for Violin  
and Orchestra, Opus 61

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo

MR. KREISLER

(Intermission)

Violin Solo .....Selected

MR. KREISLER

Sibelius....Symphonic Poem, "Swan of Tuonela"  
(First Time in San Francisco)



Francis Bruguiere, Photo

## Soloist: Tenth (Last) Concert

Friday Afternoon, March 13, 1914

At 3 o'clock

MR. JEAN

## GERARDY

('CELLIST)



"Mr. Gerardy is not only a prominent figure among the 'cellists of first rank. He is sort of tradition here, thanks to a previous tour of this country some sixteen years ago. His wonderful playing made deep impression, for, without the necessity of allowance for his tender years, he proved himself to be a virtuoso. Hence it was no surprise to hear 'cello playing of extreme expertness yesterday. A bow arm as nearly perfect as anything human can be is his; his finger-board technique is almost its equal; his intonation is nice, his sense of shading finesse in its best meanings, his tone a tone of silken smoothness and abounding vitality, not large, but lovely.

Rarely do we hear greater virtuosity than passage after passage in the finale—rushing scales whose every note sounded; blithesome hops and jumps for notes hiding by an ungracious fate in regions no inferior 'cellist cares to explore; melodic figures of a most exasperating location. Shades of enchanting tone-color are made possible not only by the 'cellist's art but by an instrument of superb qualities.

All in all, Mr. Gerardy's was an interpretation over which musicians' tongues will wag for some time. The audience was quite won to his standard, too, and was pacified in its demand for an encore of Bruch's "Kol Nidrei."—The Chicago Inter-Ocean, (December 27, 1913).



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FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910.  
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W. Manchester	H. H. Hoffman	W. J. E. Theill

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# The San Francisco Symphony Orchestra

## EIGHTH SYMPHONY CONCERT

Friday Afternoon, February 6, 1914, at 3 o'clock

Soloist—JOSEF HOFMANN, Pianist

### PROGRAM

Beethoven.....Symphony No. 7, A major, Op. 92  
(1770-1827)

- I. Poco sostenuto—Vivace
- II. Allegretto
- III. Presto
- IV. Allegro con brio

Rubinstein.....Concerto for Pianoforte No. 4, D minor, Op. 70  
(1829-1894)

- I. Moderato
- II. Moderato assai
- III. Allegro assai

MR. HOFMANN

Intermission

Strauss.....Rondo, Op. 28—"Till Eulenspiegel's Merry Pranks,"  
(1864)

Steinway Piano Used



HENRY HADLEY, Conductor

### SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to enjoy the last number. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.



THIRD SEASON—1913-1914

## The San Francisco Symphony Orchestra

HENRY HADLEY, *Conductor*

Maintained by the

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## PROGRAM NOTES

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:: By Caryl B. Storrs

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### *Symphony No. 7, A Major, Op. 92*

Ludwig van Beethoven  
Born Dec. 16, 1770, at Bonn.  
Died Mar. 26, 1827, at Vienna.



THERE is some uncertainty as to the precise dates, both of the beginning and the completion of Beethoven's seventh symphony. Sir George Grove, whose monumental, comprehensive and authoritative Dictionary of Music is the Encyclopedia Britannica of the musical world, asserts that the work was finished during the spring of 1812. Thayer declares that at this time it had barely been begun, while J. G. Pro'homme states that the symphony was well under way in the winter of 1811. Beethoven recorded upon the title page of the manuscript the day and year of its conclusion, but it is said that the binder, who had been ordered to put a cover on the work, cut the edges of the paper so close that Beethoven's date was clipped away.

While it is probable, says Felix Borowski, that this date was May, 1812, it must be remembered that Beethoven had made sketches for the symphony as early as 1811, and possibly even during the year 1810. It was not, however, until December 8th, 1813, approximately 99 years ago, that the seventh symphony was revealed by its first performance in the large hall of the University of Vienna. The occasion was a concert arranged by Maelzel for the benefit of the Austrian and Bavarian soldiers wounded at the battle of Hanau. Maelzel, who was on intimate friendly terms with Beethoven at this time, was well known to the amusement seekers of the Austrian capital. In 1812 he had opened a curious exhibition in which might be seen a decidedly miscellaneous collection of artistic and scientific objects. He had assembled statuary, bronzes, paintings and, as a special and novel feature, a large galvanic battery with which experiments were conducted for popular edification. But the great attractions of Maelzel's exhibition were his mechanical instruments. He had constructed an automatic trumpeter which played a French cavalry march to Maelzel's piano accompaniment. There was also a panharmonicon, reproducing the effects of a military band, and for which the inventor had arranged Haydn's "Military" symphony, the overtures to Cherubini's "Lodoiska" and Handel's "Alexander's Feast," as well as two marches by the then youthful pianist, Mocheles. Maelzel, astute mechanician that he was, perceived that a composition by Beethoven would greatly enhance the popular box-office value of his panharmonicon, and, as "battle" pieces were at that time a much respected form of composition, he proposed to Beethoven the composition of such a work as a sure money-maker for them both. As Maelzel was about to depart from Vienna to London, and as an English victory would be a politic and timely subject for musical interpretation, he suggested to Beethoven that he write a work entitled "Wellington's Victory at Vittoria." Beethoven not only fell in with this idea, but actually conceived the plan of accompanying his



# The San Francisco Symphony Orchestra



SOLOIST:

Ninth Concert

**Fri. Aft'n**  
**Feb. 20**

AT 3 O'CLOCK

Mr. FRITZ

# KREISLER

(VIOLINIST)

## PROGRAM

Bach..... Concerto No. 3, G Major, for String Orchestra  
Beethoven... Concerto in D Major, for Violin and Orchestra, Opus 61  
    I. Allegro ma non troppo  
    II. Larghetto  
    III. Rondo

MR. KREISLER

## Intermission

Sibelius..... Legend from the "Kalevala"—"The Swan of Tuonela"  
Tartini..... "Devil's Trill," accompaniment Strings and Harmonium

MR. KREISLER

Smetana..... Overture to "The Bartered Bride"  
Sherman, Clay Harmonium used

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Clay & Co., Kohler & Chase, and the Cort Theatre.

Prices—\$2.00, \$1.50, \$1.00 and 75c. Box and Loge Seats, \$3.00.



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## PROGRAM NOTES :: CONTINUED

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friend and the panharmonicon to England. It was, however, necessary to raise money for the expedition, and Maelzel planned to produce the battle piece, with some other works, at a charity concert, in order that the interest of the public might be stimulated and further performances be profitably arranged for himself and his friend. Beethoven approving of this idea, the "Wellington Victory" was returned to him to be made over for full orchestra, and Maelzel busied himself with preparations for the concert. Several renowned musicians were in Vienna at the time and a number of these—Dragonetti, Meyerbeer, Hummel, Romberg, Spohr and others—consented to appear in the orchestra.

The program was to commence with the new Symphony No. 7, and "Wellington's Victory" was to close the concert. Between these works Maelzel's mechanical trumpeter was to play marches by Dussek and Pleyel to the accompaniment of the full orchestra. Franz Gloggl, a young musical journalist of the day who was admitted to the rehearsals, has left an interesting account of these preparatory performances. At one point in the symphony the first violins stopped playing, and Beethoven was told that the passage he had written was impossible of execution. Beethoven replied, with unusual urbanity under such circumstances: "If the gentlemen will take the music home and practice it, everything will be all right." This advice was generally followed, and we have it on the authority of Gloggl that the work of the violins at the next rehearsal was all that could be desired. So great was the success of the concert that it was repeated four days later—on Sunday, December 12th, 1813. There was such a demand for tickets that Gloggl—who was eager to be present—was unable to obtain one. It is an instance of Beethoven's good nature that the young journalist was invited to accompany the composer in his cab. They started an hour and a half before the hour announced for the concert to begin, and Gloggl took charge of the scores. Beethoven sat back in a corner of the carriage, absorbed in his works, and Gloggl noticed that from time to time he indicated the tempi of the movements with his hand. When they arrived at the hall Beethoven directed his companion to take the scores under his arm, and to follow him into the concert room, where he found a seat. This performance was another triumph for Beethoven. There were, it is true, some uncertain moments owing to the uncertainty of the composer's conducting; but the symphony in particular made a profound impression and the enthusiasm of the audience was unequivocally expressed. Beethoven's friend Schindler, preserved a letter of thanks which the composer addressed, through the *Wiener Zeitung*, to those who assisted him in the concert. Having extended his gratitude to the artists who had not thought it beneath them to occupy subordinate positions in the orchestra, Beethoven continued:

"The directorship fell to me only because the music was of my composition; had it been by another, it would have given me just as much pleasure to have played the bass drum like Herr Hummel, since all of us are filled only with simple love of our Fatherland."

To those who read these notes with the single purpose of understand-



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## PROGRAM NOTES :: CONTINUED

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ing Beethoven's seventh symphony, this long and rambling introduction may appear inexcusable. To the writer of the notes it justifies itself because of its human interest and its many side-lights upon the musical life of the day and the character of its composer, whose rank as the greatest and most influential figure in the world of music is unanimously conceded by musical historians.

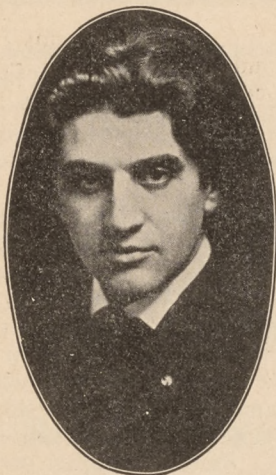
Beethoven's seventh symphony was published in May, 1816, by Steiner, the score being a lithographed volume of 224 pages. On the second page of this volume there was a dedication to Count de Fries. A piano arrangement of the symphony Beethoven inscribed to the Empress of Russia, "with deepest respect." A year after its publication the seventh symphony came to a performance at a concert of the Philharmonic Society in London. In Paris the first complete performance of the work took place in 1829. St. Petersburg first heard it in 1840 and New York in 1843. As is the case in the other Beethoven symphonies, several definite interpretative purposes have been read into the seventh. Richard Wagner declared it to be the Apotheosis of the Dance, and Alberti, in the *Neue Berliner Musikzeitung*, discovered it to be an expression of German jubilation at being delivered from the yoke of France. Prod'homme collected other opinions. A writer in the *Gazette Musicale* (Paris) asserted that the symphony was intended to represent a rustic wedding with the following program: First movement—Arrival of the Villagers; Second—Wedding March; Third—Dance of the Villagers; Fourth—Feast and Revels. It was even declared that this program emanated from Beethoven himself. Joseph Louis d'Ortigue imagined that the *Allegretto* represented a procession in the catacombs, and Durenberg, less lugubriously inclined, believed it to be rather "the dream of a lovely odalisque." In the direct diction of the old saw: "You pays your money and you takes your choice." But you are not limited by this, for every hearer is at perfect liberty to form his own conclusion and advance his own theory. There is but one indisputable fact regarding Beethoven's seventh symphony, which is that it is beautiful and happy music. A really charming "program" of the seventh symphony, written by an anonymous author, is as follows: "To us it has always appeared as though there were some connection between the A major and 'Pastoral' symphonies; and if the latter shows us, in a series of tone-pictures, the blossoming of spring, the murmuring of the brook, the trembling of the earth under fructifying showers and the confident hope of the husbandman of his coming blessing, the A major symphony leads us into the joyous autumn, the rejoicings of the gleaners and vine dressers, who celebrate the reception of the blessing contained in the sheaves, grapes and fruit under the lindens and beeches, in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene there wanders, *Allegretto*, a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast; but a troupe of merry maidens approaches him, and, while the others pass on their way, one whispers sweet words of hope into his ear: 'Dry your tears; youth and hope beckon you. See!



# The San Francisco Symphony Orchestra

SOLOIST:

Tenth (Last) Concert



Fri. Aft'n  
March 13

AT 3 O'CLOCK

Mr. JEAN

GERARDY

(CELEBRATED BELGIAN 'CELLIST)

In 1888 Gerardy faced the public for the first time. He was eleven years of age. The year after the youth played at Lille and Aix-la-Chapelle, where the newspaper critics hailed him as "an apparition destined to revolutionize the musical world." Following exceptional successes Gerardy was heard, in the summer of 1890, by Eugene Ysaye, who was so impressed that he caused him to be engaged for London appearances in which Gerardy played on the same program with both Ysaye and Paderewski. Since then Gerardy's advance has been steady and sure, and his present artistic position represents vast work that has earned its rewards.

The wondrous Gerardy tone—big, luscious, vibrating with sympathy—is present in greater degree than ever. Replete with musical color of every variety, this tone reveals even more virility than ever, more plasticity, more cantilene. It does not matter whether the musical phrase happens to be slow or astonishingly fast, in single or double stoppings, the tone throughout maintains its lovely characteristics. Pulsating with warmth on each note of the complete compass of the instrument, the tone has the resonant mellowness so sought after by 'cellists and so seldom secured.

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## PROGRAM NOTES :: CONTINUED

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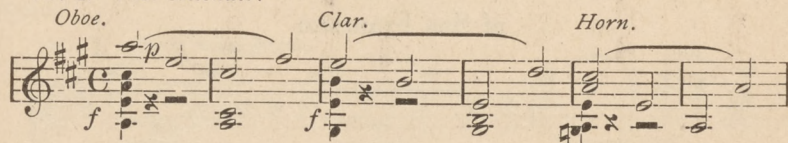
how beautiful is nature!' and the alluring flutes, oboes and shalms again summon all, *scherzo*, to the merry dance. Suddenly a brilliant ray of light meets all eyes. The sun bursts forth once again from behind dark clouds on the horizon, the hilltops glow in the evening red, the breath of God trembles in the beech-tops, heads are uncovered, eyes turn to Heaven and four voices begin the evening hymn, which is repeated in chorus from the full hearts of the grateful people. Then joy beckons again, and the dance melodies float out upon the air, *Finale*, and none stand idle. The ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."

The seventh symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle drums and strings.

### FIRST MOVEMENT

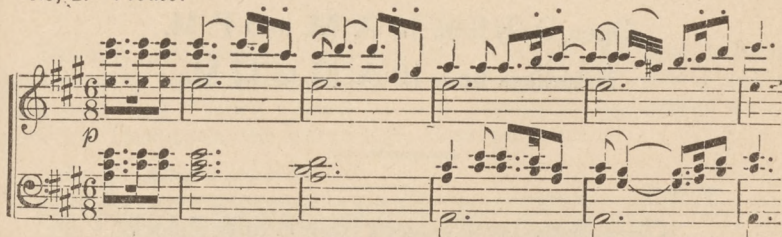
The first movement is preceded by a long introduction, *Poco sostenuto*, A major, 4-4 time, composed chiefly of the following placid theme sung by the woodwinds and strings:

#### No. 1. *Poco sostenuto*.



After several soaring scale passages in the strings and a few measures of hesitant questionings in the violins and woodwinds, the first flute announces this breezy, jaunty figure, *Vivace*, A major, 6-8 time:

#### No. 2. *Vivace*.



And now there is scarcely a measure in the remainder of the first movement which does not throb with the same exhilarating rhythm; this theme, in fact, dominates the entire first movement.

### SECOND MOVEMENT

The second movement, *Allegretto*, A minor, 2-4 time, is developed from this fundamental martial theme:



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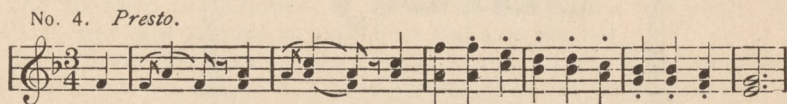
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And although this elegiac A minor plaint is presently relieved by a consoling phrase in A major ("Dry your tears; youth and hope beckon you"), the steady, relentless tread of the march-rhythm is ever present.

### THIRD MOVEMENT

The third movement, *Presto*, F major, 3-4 time, opens with this limpid theme:

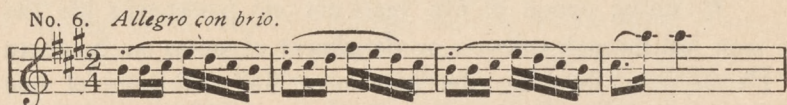


All is sunshine and rejoicing ("How beautiful is nature!"), and alluring flutes summon to the merry dance. In the midst of the gaiety "heads are uncovered, eyes turn to Heaven and four voices chant this evening hymn:"



### FOURTH MOVEMENT

The last movement, *Allegro con brio*, A major, 2-4 time, is built upon the following brisk theme, said to have been modeled upon a well known Irish folk song, "Nora Creina," which Beethoven had edited as a vocal work for Thompson, the Edinburgh music publisher:



The principal subjects having been presented, the exposition is repeated, and is followed by the development in which the principal subject largely figures. The recapitulation brings forward the material of the opening portion of the movement, and a remarkable coda, 124 measures long, succeeds it, culminating in an imposing climax which closes the work.



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## PROGRAM NOTES

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:: By Felix Borowski

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### *Concerto for Pianoforte* *No. 4, D Minor, Opus 70.*

Anton Rubinstein

Born Nov. 28, 1829, at Wechwoyenez, Russia.  
Died Nov. 20, 1894, at Peterhof.



THIS work, the fourth of Rubinstein's five concertos for piano, was written at that period of the Russian pianist's career in which his fame was greatest, and his triumphs—as a performer, at least—were most complete. The concerto was composed about 1865; it was published the following year, and was one of the works which Rubinstein took with him when he made his concert tour of European countries in 1867, and it was one of those with which he achieved phenomenal success when, with the violinist Henri Wieniawski, he made a tour of America in 1872.\*

The concerto is dedicated to Ferdinand David, the friend of Mendelssohn, and long famous as a violinist and as a teacher.

The orchestral portion of the work is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns, kettledrums and strings.

I. The first movement opens (*Moderato*, D minor, 2-2 time) with material for the orchestra in which the principal theme is set forth by the woodwind and horns. A *crescendo* leads into vigorous introductory material for the piano, which then sets forth the opening theme *ff*. A subsidiary subject (*Poco animato*) follows this matter. The orchestra and the solo instrument alternates with a phrase containing a light figure, and the piano then brings in the second theme in F major. The development, which begins in the orchestra with a working out of the principal theme, is lengthy. The Recapitulation does not begin with the usual presentation of the first theme, but with the subsidiary subject that followed it (*Poco animato*) in the Exposition. The second theme—given to the piano, as before—is in B flat major, and leads to a cadenza for the solo instrument. Following this the principal subject recurs in the orchestra *ff*, with octave passages against it in the pianoforte. The Coda (*Allegro*) contains much passage work for the solo, and occasional suggestions in the orchestra of material previously presented.

II. (*Moderato assai*, F major, 3-4 time.) Twelve measures (of which eight are given to the orchestra) precede the appearance of the principal subject, played by the solo instrument. This contains two sections, divided by an orchestral phrase, the first section being reheard at the close of the second. A second division of the movement now follows, in which a new figure in continuously moving sixteenth notes is put forward by the piano. At the conclusion of this there is heard some

\* "During the time I remained in America," wrote Rubinstein in his autobiography, "we traveled through the United States as far as New Orleans and I appeared before an audience two hundred and fifteen times. It often happened that we gave two or three concerts in as many cities in the same day. The receipts and the success were invariably gratifying, but it was all so tedious that I began to despise myself and my art. So profound was my dissatisfaction, that when several years later, I was asked to repeat my American tour, with half a million guaranteed to me, I refused point blank."

Rubinstein played in Chicago with Wieniawski at Aiken's Theater in 1872.



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## PROGRAM NOTES :: CONTINUED

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material originally announced in the Introduction and the first theme returns in the clarinet, with the solo instrument accompanying it with passage work.

III. (*Allegro assai*, D minor, 2-4 time.) Introductory matter, twenty-four measures in length, and announcing a figure of which employment is made later, precedes the entrance of the solo instrument. This theme is repeated by the full orchestra *ff*, and the piano again enters with the rhythmical figure of the Introduction. This material is presented at some length, and is followed by passage work in the piano part. The first theme is now heard in the full orchestra *ff*, and this is succeeded by subsidiary matter in the solo instrument, leading into the true second theme, which is given out *con espressione* by the piano alone in B flat major. This is taken up later by the woodwind to the accompaniment of passage work in the piano. Suggestions of the rhythmical motive of the Introduction are heard in the basses, and the Recapitulation enters with the principal theme in the piano part, as at the beginning of the movement. The orchestra takes this up *ff*. The second theme is sung by the violoncellos, and later transferred to the solo instrument by which it is played with a triplet figuration. The first rhythmical motive is heard again, and a Coda—in D minor—is also largely built on this material.

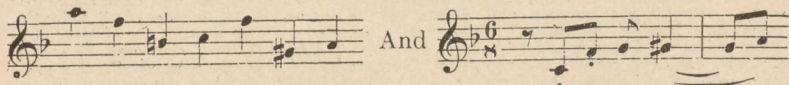
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### Rondo, Opus 28, "Till Eulenspiegel's Merry Pranks"

Richard Strauss  
Born June 11, 1864, at Munich.



THIS work was begun by Strauss in 1894 and produced November 5, 1895, at one of the Gürzenich concerts, Cologne, under the direction of Franz Wüllner. Upon this occasion Wüllner requested the composer to provide an interpretative analysis whereby the meaning of the music might be made clear to the audience. To this demand Strauss made reply: "It is impossible for me to furnish a program to Eulenspiegel; were I to put into words the thoughts which its several incidents suggested to me they would seldom suffice, and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the rogue has prepared for them. By way of helping them to a better understanding, it is sufficient to point out the two Eulenspiegel motives—



which in the most manifold disguises, moods and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the



# FRITZ KREISLER

**Soloist: Next Concert, Friday, February 20, at 3 P. M.**

"That Leopold Schmidt, the leading critic of Berlin, was right when he declared that Fritz Kreisler can now be compared "only with the greatest of the players," and that there are "a number of points in which he excels all the others," was once more demonstrated in Carnegie Hall yesterday afternoon, when the great Austrian violinist enchanted an enormous audience, which expressed its delight by extravagant plaudits and incessant demands for encores and extras. The points in which Mr. Kreisler excels all others are luscious beauty of tone, warmth of expression, a rhythmic incisiveness that gives a rare eloquence to his phrasing, and a protean gift of playing Italian music like an Italian, French or German music like a Frenchman or a German, and Viennese music like Schubert or Johann Strauss. To play in two-part harmony is for him as easy as playing in simple tones—but why speak of double stopping and that sort of thing? On listening to Kreisler one thinks no more of matters technical.

When a popular artist plays in public nearly every day during the season there is danger of his becoming negligent, superficial, mechanical. Of such a defect there was not a trace yesterday in Mr. Kreisler's playing. His interest in the Bach suite in E major, which opened the proceedings, was as fresh as if he were reading it at sight. It includes (besides a prelude) a gavotte, a minuet and a gigue, which old fashioned dances were played in a way that almost visualized the couples who used to dance them.

Bach was not the "big-wig stuffed with learning" that not a few still think he was. He was above all things human, and he loved the dances of his day.

There is a family resemblance between the two dozen or more Bachs known to musical history. The suite just referred to was by the great Johann Sebastian. His oldest son, Wilhelm Friedemann, was represented by a "Grave," a strong, broad melody which the audience was anxious to hear twice; but Mr. Kreisler fished out of his vest pocket a sordino, with which he veiled the tones of his violin, and then played Couperin's "Chanson Louis XIII and Pavane" with muted delicacy, grace and tenderness. The allegro by Pugnani following this made a fine contrast; it was a splendid piece of virtuosity, like the most brilliant section of a modern concerto, though Pugnani died in 1798.

The audience was greatly pleased also with a familiar set of variations by Tartini, and Mr. Kreisler had to repeat Cartier's "La Chasse," in which occurs a striking prophecy of the hunting strains in the "Freischütz," though it is not likely that Weber knew this piece.

Mr. Kreisler has a habit of reopening mines that were supposed to be worked out, and lo! he finds in them nuggets. Most of them seem small, but there is real gold and silver in them, and they are none the less precious for not being welded into the chains called suites or sonatas. A sonata, in ninety-nine cases out of a hundred, is merely a group of three or four short pieces, between which there is no more organic relation than there is between any three or four of the pieces played yesterday; yet there are amazing folk who think a so-called sonata is necessary to lend dignity to a program! It is to laugh, as the Germans say.

After playing a suave melody in D minor by Gluck, a romance in A major by Schumann, and a giddy rondo by Mozart, Mr. Kreisler came to the last group, beginning with his own ravishing "Caprice Viennois," which is as genuinely "wienersisch" and "fesch" as the "Blue Danube" waltz itself. Of course, he had to repeat it; and everybody wondered, "Why does not Kreisler compose more? Has he not a truly Schubertian gift of melody and entrancing modulation?"

This creative gift is another one of the points which make Kreisler excel all other violinists of the day. It enables him to re-create Paganini. That mysterious Italian is now generally supposed to have been a mere virtuoso, but if he himself put as much fine art and feeling into his caprices in B flat major, D minor and A minor as Kreisler did yesterday, he was a genuine artist. Perhaps he has been slandered as Liszt was for a long time, because most pianists saw in his pieces only the dazzling technical difficulties and failed to penetrate to the depths.

The recital lasted nearly two hours, but the audience lingered, clamoring for more. Among the encores and extras of the afternoon were one of Schubert's exquisite "Musical Moments," idiomatically adapted to the violin, an andante by Padre Martini, Chaminade's "Chanson Espagnol," Kreisler's own charming "Caprice Chinois," and, of course, the exquisite "Humoreske" of Dvorak, discovered, arranged and made world famed by Kreisler, and played by him with a tenderness and a depth of feeling no one else has at his command.

Mr. Kreisler's next appearance in this city will be with the Boston Symphony Orchestra on December 4 and 5, when he will play concertos by Tchaikowsky, Mozart and Viotti.—New York Post, November 19, 1913.



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## PROGRAM NOTES :: CONTINUED

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musical joke which a rogue offered them." "Till Eulenspiegel" had scarcely received its production when a lengthy explanation of the work, written by Wilhelm Klatte, made its appearance in the pages of the *Allgemeine Musik Zeitung*. As Klatte wrote in an authoritative manner, and as he was a personal friend of the composer,\* it was generally believed that this commentary was inspired by the author of the music. But Strauss has never admitted this, nor has he given official sanction to the analysis of his work. Space does not permit of the insertion of Klatte's lengthy description of "Till Eulenspiegel." Suffice it to say that after the Eulenspiegel motives have been stated the roguish adventures of the whimsical Till begin. He rides his horse through a crowd of market women sitting chattering at their stalls, puts on the vestments of a priest and assumes an unctuous mien, but, feeling uncomfortable in this disguise, tears them off. He becomes a Don Juan and waylays pretty women. One bewitches him, but Till's advances are treated with derision. The rogue's anger is scarcely over when a troop of worthy Philistines appear, and these good people are giped at by Eulenspiegel. Gaily he goes on his way playing his waggish pranks, but Nemesis is upon him. Till is dragged by the jailer before the criminal tribunal. Note the roll of the side drum, and the threatening chords betokening the interrogations of the court. To each Till replies calmly—and lies. He is condemned to death, and fear seizes him. The rogue is then strung up and his soul takes flight.

The piece closes with an epilogue constructed from the opening measures of the work.

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\* In conjunction with Arthur Seidl—to whom "Till Eulenspiegel" is dedicated—Klatte published "Richard Strauss, eine Charakterskizze."





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THIRD SEASON 1913-1914

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# The San Francisco Symphony Orchestra

## NINTH SYMPHONY CONCERT

Friday Afternoon, February 20, 1914, at 3 o'clock

Soloist—FRITZ KREISLER, Violinist

### PROGRAM

Bach.....Concerto No. 3, G Major, for String Orchestra  
(1685-1750)

Beethoven...Concerto in D Major, for Violin and Orchestra, Opus 61  
(1770-1827)

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo

MR. KREISLER

(Intermission)

Sibelius.....Legend from the "Kalevala"—"The Swan of Tuonela"  
(1865) English Horn Solo by ADOLPH BERTRAM

Tartini....."Devil's Trill," accompaniment Strings and Harmonium  
(1692-1770)

MR. KREISLER

MR. UDA WALDROP at the Harmonium

Smetana.....Overture to "The Bartered Bride"  
(1824-1884)

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(CELLIST)

PROGRAM

Tschaikowsky.....Symphony No. 5, E Minor, Opus 64  
I. Andante  
II. Andante Cantabile  
III. Allegro moderato  
IV. Andante Maestoso

Lalo.....Concerto for 'Cello and Orchestra  
I. Lento  
II. Intermezzo  
III. Allegro vivace

MR. GERARDY

(Intermission)

Boellmann....."Symphonic Variations" for 'Cello and Orchestra  
MR. GERARDY

Wagner.....Overture, "The Mastersingers"

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Tschaikowsky..Symphony No. 6, "Pathetic," B Minor, Op. 74  
Strauss....Tone Poem, "Death and Transfiguration," Op. 24  
Wagner.....Overture to "The Flying Dutchman"

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# PROGRAM NOTES :: By Felix Borowski

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## *Concerto No. 3, G Major, for String Orchestra.*

Johann Sebastian Bach  
Born Mar. 21, 1685, at Eisenach.  
Died July 28, 1750, at Leipzig.



BACH completed in March, 1721, six concertos written for Christian Ludwig, Margrave of Brandenburg,\* a prince who had met Bach when that composer had, either in 1718 or 1720, accompanied Prince Leopold of Anhalt-Coethen to Carlsbad. The Margrave was fond of music, and his private orchestra numbered in its ranks some players of considerable reputation. But his taste for art led this distinguished amateur to collect works by eminent composers, and, one may presume, these pieces were, before their manuscripts were deposited in the Margrave's collection, performed by the orchestra. There is, however, no record of any interpretation of Bach's concertos by the players who ministered to the artistic pleasures of Christian Ludwig; nor is there, indeed, any reason to believe that Bach ever heard these products of his inspiration or that they were played at all.

The third concerto bears upon the title page of its autograph score the following title: *Concerto 3. a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo*. The first movement of the work was also employed by Bach for the opening section—it is entitled a *Sinfonia* or *Concerto*—of his Whitsunday cantata "Ich liebe den Höchsten von ganzem Gemüthe." In this, however, Bach has scored the piece for two horns, two oboes, *taille* (oboe da caccia), three violins, three violas, three violoncellos and continuo bass.

In the form in which the third Brandenburg concerto stands in Bach's manuscript and in the edition of the Bach Gesellschaft there are two movements, both in lively tempo. In order to provide contrast it has often been the custom to insert a slow movement between the two *Allegros*. Upon the occasion of this interpretation an *Adagio* is interpolated. This section is in reality the slow movement of Bach's concerto for violin in E major, a work which he himself arranged as a piano concerto, changing the key, however, from E major to D major. The *Adagio*, which in the violin concerto stands in C sharp minor, and in the piano concerto in B minor, is played today in C minor. The opening *Allegro* is in G major, 2-2 time. The *Adagio* is in 3-4 time, and the final movement is an *Allegro*, G major, 12-8 time.

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\* Hence the generally employed title "Brandenburg" concertos given to these works.



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## PROGRAM NOTES :: CONTINUED

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### *Concerto for Violin, D Major, Opus, 61.*

Ludwig van Beethoven

Born Dec. 16, 1770, at Bonn.  
Died March 26, 1827, at Vienna.



BEETHOVEN'S one contribution to the literature of the violin concerto was written in 1806. The earlier portion of that year had been devoted to the composition of the three string quartets (opus 59) dedicated to Count Rasoumoffsky, and to the fourth symphony (opus 60); it may therefore be surmised that the concerto for violin was created late in the year. It is reasonably certain that the completion of the work was not brought about until the end of December, 1806, for Beethoven's concerto was written for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien on the 23rd, and who, as the piece had not been finished in time for the rehearsal performed it at sight.\*

The concert included, in addition to the concerto, an overture by Méhul and works by Mozart, Cherubini and Handel, besides a Fantasia for violin by Clement himself.

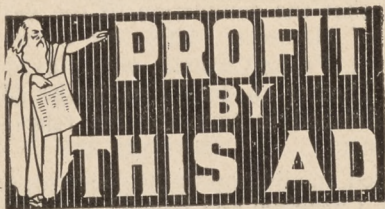
The concerto would seem to have been received with considerable enthusiasm by the audience. There was, however, a conservative element in the gathering which found itself unable to follow with comfort Beethoven's flight into the rarefied regions of art and inspiration, whither his genius had borne him. "Concerning Beethoven's Concerto," wrote Johann Nepomuk Möser in the then newly founded *Theaterzeitung*, "the judgment of connoisseurs is unanimous; its many beauties must be conceded, but it must also be acknowledged that the continuity is often completely broken, and that the endless repetitions of certain commonplace passages may easily become tedious to the listener. It is to be said that Beethoven might employ his indubitable talents more fittingly by giving us works such as the first symphonies in C and D, the charming Septet in E flat, the ingenious Quintet in D major, and more of his earlier compositions which will always place him in the front rank of composers. It is to be feared, at the same time, that if Beethoven continues upon this path he and the public will fare badly."

There is little reason to doubt that the concerto as given to, and performed by Clement in 1806, differed in many details from the work familiar to modern audiences. The manuscript, now in the possession of

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\* Franz Clement (1780-1842) was a virtuoso of remarkable attainments. He began to play the violin when only four years old, and had already made a public appearance at Vienna at the age of seven. He played a concerto of his own composition in 1791 in London and created much sensation in England and Germany as a "prodigy." Clement was possessed of extraordinary technical ability, and his interpretations were distinguished for elegance and tenderness of expression. Yet, as with many virtuosos of his day, the violinist's reverence for art was often stultified by his eager passion for display. At the concert at which he produced Beethoven's Concerto, Clement performed a Fantasia—David says it was a set of variations—with the violin upside down. Considering this fact, it is not difficult to believe that the interpreter of Beethoven's work would be troubled with but small scruples in regard to the expediency of playing publicly and for the first time a composition with which he was practically unacquainted.





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## PROGRAM NOTES :: CONTINUED

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the Imperial Library at Vienna, contains a mass of corrections put in with ink and pencil and red chalk, these being in Beethoven's hand. Some of these in the solo part were probably suggested by Clement after the performance. At the head of the first page there stands the following punning title in the composer's uncouth handwriting: "Concerto par Clemenza pour Clement, primo Violino e direttore al teatro a Vienne.\* Dal. L. v. Bthvn., 1806. At the top of score Beethoven put Op. 61 in large and neatly formed figures, and on the uppermost staff the word "Tutte" is scrawled in chalk.

Although completed in 1806, the concerto was not published until 1809, in which year it appeared with a dedication, "a son Ami Monsieur de Breuning, Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven." In August, 1808, Beethoven had brought out the work arranged by himself as a concerto for piano, for which he composed a cadenza for the first movement, with an obligato part for the kettledrum, and a shorter cadenza for the Rondo. The piano arrangement the master dedicated to Breuning's wife.† The orchestral accompaniment of the violin concerto is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings.

I. (*Allegro ma non troppo*, D major, 4-4 time.) This movement is constructed in the sonata form with the double exposition peculiar to nearly all concertos of the earlier masters. Note the important part played by the opening notes of the kettledrum. This rhythmical figure runs throughout the entire movement.‡

The principal theme opens in the woodwind. The transitional passage leading to the second theme begins with new material—an ascending scale—also in the woodwind. After an outburst in the full orchestra, *fortissimo*, the second theme appears in the woodwind in D major, later to be continued in the strings in D minor. The orchestral exposition does not end with a complete close, as was often customary, but leads at once into the second exposition—for the solo instrument, which enters with an ascending octave figure, introductory to its presentation of the principal theme. The transitional passage begins in the orchestra (scale passage in woodwind), and is continued in octaves by the solo violin. The second theme—now in A—is given out by the clarinets and bassoons, the solo instrument playing a trill. The strings continue this theme, passage work in triplets accompanying it in the solo.

The Development portion of the movement is ushered in by a *fortissimo tutti*. The second theme is given further and lengthy presentation. The real working out of the subject matter begins with the entrance of the solo

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\* Clement was appointed conductor of the Theater an der Wien in 1802, which position he held for nine years.

† It would seem that Beethoven has some intention of composing a second concerto for violin; for on the title of the piano arrangement it is stated that the work is arranged from "his first concerto for violin by Louis van Beethoven." There is a fragment of a violin concerto in C major preserved in the library of the Gesellschaft der Musik-freunde in Vienna.

‡ Beethoven had, in this characteristic passage, been anticipated by Bach, who opened the Christmas Cantata "Jauchzet, frohlocket" with five notes for the drum in the same key, and precisely similar. The time signature of Bach's work is, however, 3-8.



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## PROGRAM NOTES :: CONTINUED

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violin, the rhythmical "motto" of the movement being continually in evidence. Following two trills in the violin solo there appears a tranquil episode for the principal instrument.

The Recapitulation enters *ff* in the full orchestra. The principal themes are presented much as before, the second theme being in D major instead of A. A sonorous *tutti* leads into the cadenza for the solo, at the conclusion of which a reminiscence of the second theme brings the movement to a close.

II. (*Larghetto*, G major, 4-4 time.) In the scoring of this movement, in addition to the strings only two clarinets, two bassoons and two horns are used. The muted strings bring forward a subject—ten measures long—which is repeated three times by the clarinet, bassoon, and strings respectively, with graceful embroidery in the solo instrument. Following this a new theme appears in G major in the violin, leading to a repetition (*pizzicato* in the strings) of the first subject, and a further embroidered presentation of the second theme in the solo violin. A modulation in the strings, *fortissimo*, prepares the way for the Rondo.

III. (Rondo. *Allegro*, D major, 6-8 time.) The solo instrument announces the principal theme (on the G string), the violoncellos providing a light accompaniment. The subject is repeated by the violin two octaves higher, and taken *ff* by the full orchestra. A transitional passage—in the nature of a hunting call—appears in the horns, with ornamental work in the violin. The second theme—in A major—is given out *ff* for two measures by the full orchestra, these being answered by the solo violin. There follows rapid passage work for the solo instrument. Reminiscences of the opening theme in the accompaniment lead to its repetition by the violin. The second part of the movement opens with a *fortissimo tutti*, after which the violin brings forward an episode in G minor, the theme of which is repeated by the bassoon with figuration in the solo instrument.

The Recapitulation announces the principal subject in the solo, with violoncello accompaniment as at the beginning of the movement.

The transitional passage (hunting call in the horns) and the second theme are presented as before, the latter being now in the key of the piece. A *fortissimo tutti* leads to a cadenza, less elaborate than that of the first movement, and the close of the movement is occupied with further development of the principal theme.



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## PROGRAM NOTES :: By Hubbard William Harris

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### *Legend from the "Kalevala."*

Jean Sibelius

Born December 8, 1865.  
at Tavastehus, Finland.



FINLAND is blest with a particular wealth of folklore, a great part of which has been collected in the national epic-poem "Kalevala"—from which her native composers have received chiefly their inspirations. The "Kalevala" derives its name from Kaleva—"the land of plenty and happiness," whence went forth the heroes Wainamoinen, Ilmarinen and Lemminkäinen to do battle with Louhi, Hüse, Yorukahainen and others from the cold country to the north—Pohjola and Tuonela—the land of death. The importance of the "Kalevala" among the world's epics is to be perceived from Professor Max Müller's remarks concerning it: "From the mouths of the aged," says he, "an epic has been collected, equalling the *Iliad* in length and completeness; nay—if we can forget for a moment all that *we* in our youth learned to call beautiful—not less beautiful. A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, *Kalevala* possesses merits not dissimilar from those of the *Iliad*, and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the *Mahabharata* the *Shanameh*, and the *Nibelunge*." From this storehouse of old-world romance Sibelius has drawn the materials for the selection we are now to hear.

"The Swan of Tuonela" is a weird tone-poem founded on a legend of Tuonela—the realm of death, and about which there flows a river broad and gloomy. Upon the bosom of these dark waters rides a swan, singing his melancholy song of death as he glides along in dismal solitude. The movement opens mysteriously in the divided strings, and presently the English horn begins the intonation of a mournful melody to which the violoncellos and subsequently the violins respond with expressive phrases of similar hue. These melodies constitute the principal thematic elements of this composition, which bears no resemblance to any of the established classic forms—being simply a picturesque movement developed with remarkable facility in illustration of the subject named in the title.





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## PROGRAM NOTES :: CONTINUED

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### *Sonata for Violin* "Devil's Trill"

### Giuseppe Tartini

Born April 12, 1692, at Pirano, Istria.  
Died February 16, 1770, at Padua.



**M**USICIAN, who figured prominently in three important branches of music: composition, teaching and violin-playing. Born at Pirano, in Istria, on April 12, 1692. His father, a native of Florence and an elected Nobile of Parenzo, wished him to enter the Franciscan Church, and with that object in view sent him first to the School of Oratorians in Pirano and later to a church school at Capo d'Istria. Here he took violin lessons, and developed such a decided distaste for an ecclesiastical career that he was sent to the University of Padua to study law. He soon discovered that he was as unfitted for law as for the church, and devoted himself to fencing, soon becoming so skillful that at one time he seriously thought of making that his profession. About that time he secretly married a young lady related to the Archbishop of Padua. On the discovery of his marriage, Tartini's father refused him any further assistance, and the Archbishop forced the young man to flee from Padua. He went to Rome, then sought refuge in the Minorite Monastery at Assisi. Surrounded by the simple and deeply religious life of the brotherhood his disposition greatly changed. He became gentle and serene, and in after years was noted for the beauty of his character. During the two years that he spent in the monastery he studied music with Padre Boemo, a competent musician and organist of the monastery, who took the greatest pains to teach his promising pupil. Tartini played the violin in the chapel orchestra. While serving in this capacity the Archbishop's pride softened, and the young musician was allowed to join his wife. They went to Venice, where he heard Veracini play. He then went to Ancona and put himself through a most severe course of practise. Returned to Padua about 1721 and became solo violinist at the chapel of San Antonio. In 1723 he was invited to Prague to play at the coronation festivities in honor of Karl VI. While there Count Kinsky persuaded him to accept the post of conductor of his private orchestra. After three years in this position he returned to Padua, refusing a very remunerative post in London. He continued to work at San Antonio until his death. In 1728 he founded his famous violin school, which was one of the very best and in which he trained some very fine violinists. He was buried in the church of Sta. Catherine. His statue was erected in the Prato della Valle, among those of other famous men who attended the University of Padua.

As a composer Tartini stands far ahead of any of his predecessors, both in the conciseness and clear development of his form and in the beauty and nobility of his ideas. His works are classics, of which the best known is the Devil's Sonata, which he claims to have been the result of a dream. He composed many pieces and wrote many treatises on musical theory and acoustics. He had wonderful ability as a teacher, and his relation to his



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## PROGRAM NOTES :: CONTINUED

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students was always an affectionate and intimate one. Among his pupils may be named Alberghi, Nardini, Ferrari, Bini, Capuzzi, Pagin, Domenico, Carminati, Maddalena de Lombardini-Sirmen, Pasqualino and Lahoussaye. For the use of pupils he wrote *L'Arte dell' Arco*, consisting of fifty variations on a composition of Corelli's. He was a master of his instrument, and the finger positions that he worked out and the system of bowing that he adopted are in use today. He was one of the very greatest of violinists.

He wrote many compositions, including one hundred and twenty-seven concertos, and forty-eight sonatas, unpublished. His *Miserere* was performed in the Sistine Chapel during Holy Week of 1758, but, according to Fétis, is of little importance. His published works are six concertos; twelve violin sonatas; six concertos with violin solos; the *Trillo del diavolo*, and many theoretical writings.—“The American History and Encyclopedia of Music,” W. L. Hubbard, editor.

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## PROGRAM NOTES :: By Felix Borowski

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### Overture to “*The Bartered Bride*.”

Friedrich Smetana

Born March 2, 1824, at Leitomischl.  
Died May 12, 1884, at Prague.



“THE BARTERED BRIDE,” opera in three acts, text by Karl Sabina, was the second of Smetana’s eight operas. The work was performed for the first time at Prague, May 30, 1866. On that occasion dialogue was employed to connect the musical divisions of the piece; but at a later date Smetana not only changed the spoken dialogue into recitative, but also altered the general construction of the work.

The principal subject begins at once in the strings and woodwind. (*Vivacissimo*, F major, 2-2 time.) The latter half of this theme is given elaborate fugal treatment, following which the second subject in C major is heard in the full orchestra. Development of the principal theme takes place together with episodic matter in the woodwind. Fugal treatment is then resumed in the Recapitulation—the second subject of which now appears in F. A brilliant coda brings the overture to a conclusion.



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\*In Memoriam.





# The San Francisco Symphony Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO.  
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910.  
THIRD SEASON 1913-1914

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# The San Francisco Symphony Orchestra

## TENTH SYMPHONY CONCERT

Friday Afternoon, March 13, 1914, at 3 o'clock

Soloist—JEAN GERARDY—'Cellist

### PROGRAM

Tschaikowsky.....Symphony No. 5, E Minor, Opus 64

1840-1893

- I. Andante—Allegro con Anima.
- II. Andante Cantabile con alcuna licenza.
- III. Valse—Allegro moderato.
- IV. Finale—Andante Maestoso—Allegro—Allegro vivace.

Lalo.....Concerto for 'Cello and Orchestra

1823-1892

- I. Prelude Lento—Allegro maestoso.
- II. Intermezzo, Andante con moto.
- III. Rondo, Andante—Allegro vivace.

MR. GERARDY

Boellmann.. "Symphonic Variations" for 'Cello and Orchestra, Opus 23

1862-1897

MR. GERARDY

Wagner.....Overture, "The Mastersingers"

1813-1883



HENRY HADLEY, Conductor

### SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to enjoy the last number. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.



# The San Francisco Symphony Orchestra

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## PROGRAM NOTES :: By Felix Borowski

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### *Symphony No. 5, E Minor, Opus 64.*

Peter Iljitsch Tschaikowsky.

Born May 7, 1840, at Wotkinsk.  
Died Nov. 6, 1893, at St. Petersburg.



**T**SCHAIKOWSKY wrote the fifth symphony in 1888 at Frolovskoe, where he had rented a country house so that he could be free to work undisturbed by many visitors. Frolovskoe lies on a wooded hill on the road from Moscow to Klin. At the time Tschaikowsky lived there the garden of the house was fringed by a forest, and to take his daily walk thither—on these expeditions many of his works were planned—was one of the delights of the composer's country life. In 1890 Tschaikowsky went to Italy, and in this country he sojourned from January to May. Upon his return to Frolovskoe he discovered that the wood had been cut down. "All those dear, shady spots that were there last year," he wrote to his brother, Modeste, "are now a bare wilderness." From this time Tschaikowsky lost much of his affection for Frolovskoe, and he left it in 1891. In addition to the fifth symphony the Russian master composed at Frolovskoe his "Hamlet" overture, Op. 66, and some songs.

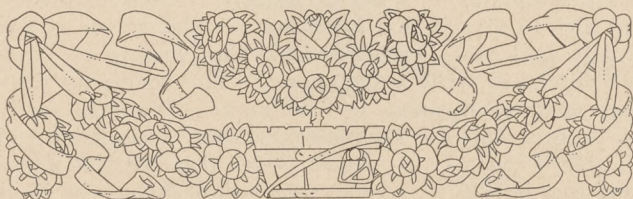
It is evident that Tschaikowsky had in view the composition of a symphony very soon after he had settled down in his country retreat in May. He did not, however, begin any serious work upon it until the following month. "I have not yet begun to work, excepting at some corrections," he wrote to Modeste (May 27). "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas? No inclination? Still I am hoping gradually to collect material for a symphony."

In the meantime Tschaikowsky occupied himself with his garden. He did not know anything about the science of horticulture, but his gentle soul loved flowers; loved them not only to the extent of planting them and caring for them tenderly, but of feeling keen anxiety and distress when the cold, bleak winds and driving rains brought possible destruction in their train. In June Tschaikowsky settled down to earnest work upon the symphony. "I am dreadfully anxious to prove not only to others but also to myself that I am not yet played out as a composer. Have I already told you—Tschaikowsky was writing to Nadejda von Meck—that I intend to write a symphony? The beginning was difficult; now, however, inspiration seems to have come. We shall see!" By the beginning of August half the symphony had been completed, and Tschaikowsky was able to write—on August 26th—that the last note had been put down, and that he was to conduct the work at one of the Philharmonic concerts at St. Petersburg, in November. The symphony was shown to some of his Moscow friends and all of them—Taneiew\* in particular—

\*Sergei Taneiew, born November 13, 1856, was a pupil of Nicholas Rubinstein and Tschaikowsky. He made his debut as a pianist at Moscow in 1875, after which he spent some time in Paris, returning to Moscow to join the faculty of the Conservatory. At one time Taneiew was director of the institution. In 1904 he became its teacher of musical theory and composition. Taneiew has written an opero, "Oresteia" (1895), a symphony in C, Opus 12; some chamber music and songs.



NEXT Season's Series of Concerts will commence Friday afternoon, October 23, 1914; subscribers will have an opportunity of hearing programs of great musical value and soloists whose names are celebrated the world over. With but few changes in its personnel, The San Francisco Symphony Orchestra is expected to establish itself on an even higher plane next season.





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## PROGRAM NOTES :: CONTINUED

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were delighted with the work. It is, however, a curious circumstance that Tschaikowsky himself was, at any rate at first, far from satisfied with the outcome of his labor.

The following quotation from a letter to Mme. von Meck (December, 1888), written after the production of the fifth symphony, expresses his opinion—an opinion strangely at variance with that of most musical connoisseurs, who see in the fifth symphony the ripest fruit of Tschaikowsky's inspirations:

... "After two performances of my new symphony in Petersburg, and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through our symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!"

Yet four months later Tschaikowsky was able to write, "I like it far better now after having held a bad opinion of it for some time."

The fifth symphony came to its first production at a Philharmonic concert at St. Petersburg November 17, 1888, the composer directing. It would seem that it was only Tschaikowsky's morbid sensitiveness that attributed the really hearty enthusiasm of the listeners to a desire to pay him empty compliments. In the concert room the success was undeniable, but the critics damned the work with one accord. Tschaikowsky conducted another performance at a concert of the Imperial Musical Society November 24th, and at Moscow December 22nd. On both these occasions the admiration of the public was unmistakably expressed.

Early the following year Tschaikowsky set out on a concert tour abroad. After having conducted concerts in Cologne, Frankfort, Dresden, Geneva and other cities he arrived in Hamburg on March 11th to direct a performance of the fifth symphony which was to be given by the Philharmonic Society three days later. It so happened that Brahms was visiting Hamburg, and by a coincidence he occupied a room at the hotel next to that which was tenanted by Tschaikowsky. The Russian master had met Brahms the previous year at Leipsic. In spite of his dislike of Brahms' music Tschaikowsky had cultivated friendly relations with its creator. He spoke of him in his diary as an "unusually pleasing and attractive man," and rather amusingly in a letter to the publisher Jurgenson as one who "is by no means a total abstainer, but very pleasant and not so vain as I expected." Tschaikowsky was exceedingly flattered when he was informed that Brahms had put off his departure from Hamburg in order to attend the first rehearsal of the Symphony. After this event the two composers met at luncheon. According to Nicholas Kashkin,\* "Brahms confided to the Russian composer that he did not like the

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\*Nicholas Dmitrievich Kashkin was a teacher at the Moscow Conservatory when Tschaikowsky joined its faculty in 1866. In later years Kashkin gave up teaching and became a professional critic. Between himself and Tschaikowsky there always existed a warm sentiment of friendship, and after the composer's death Kashkin wrote a valuable work in which were set forth his recollections of his friend.



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## PROGRAM NOTES :: CONTINUED

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symphony at all. He spoke so simply that Tschaikowsky did not feel in the least hurt, only he was encouraged to speak out with the same uncompromising sincerity his own convictions about the work of the great German master. They parted excellent friends, but never had another opportunity of meeting." But Modeste Tschaikowsky, in his biography of his brother, declares that Brahms had been pleased with the symphony as a whole, but that the Finale had not satisfied him. Moreover, he asserts that Tschaikowsky's liking for the composer of the "German Requiem" was increased, although his opinion of his compositions was not changed.

Among the acquaintances that Tschaikowsky had made in Hamburg the previous year was Theodore Ave-Lallement, who was the chairman of the Committee of the Philharmonic Society. As the fifth symphony is dedicated to him it will not be out of place to quote a passage concerning his relations with the Russian master from the latter's diary of 1888.

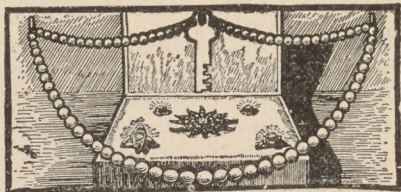
"This venerable old man, over eighty years of age, paid me great attention. . . . In spite of his age and his infirmity he attended two rehearsals, the concert and the party at Dr. Bermuth's. Herr Lallement candidly confessed that many of my works which had been performed in Hamburg were not at all to his taste: that he could not endure my noisy instrumentation, and disliked my use of the instruments of percussion. For all that he thought that I had in me the making of a very good German composer. Almost with tears in his eyes he besought me to leave Russia and settle permanently in Germany, where classical conventions and the traditions of high culture could not fail to correct my faults, which were easily explainable to his mind by the fact of my having been born and educated in a country so unenlightened and, as regards progress, so far behind Germany. . . . I strove my best to overcome his prejudice against our national sentiments, of which moreover, he was quite ignorant, or which were known to him only through the speeches of the Russophobist section. We parted good friends."

Tschaikowsky's fifth symphony was published in 1889. Its first performance in America was at a concert in Chickering Hall, New York, March 5, 1889, conducted by Theodore Thomas. It was not played in London until 1895, in which year Nikisch conducted the work at the third of four orchestral concerts given by Daniel Mayer in Queen's Hall. The symphony has been played in Chicago at ten concerts of the Theodore Thomas Orchestra.

What is the innermost significance of this symphony? That Tschaikowsky had a program in his mind when he composed his later symphonies is reasonably certain. In the case of the fourth (in F minor) we know that he wrote to Mme. von Meck a long explanation of its meaning; that he endeavored to represent in tones the inexorableness of fate,—“a power which consistently hangs over us like the sword of Damocles, and ceaselessly poisons the soul; a power overwhelming and invincible.” We know also that the sixth symphony (Pathetic) was originally to have been entitled “Program Symphony,” and that, although its import was never vouchsafed to the world by the composer, its significance was so fraught with meaning to himself that Tschaikowsky could write “often during my wanderings, composing it in my mind, I have wept bitterly.”



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## PROGRAM NOTES :: CONTINUED

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But Tschaikowsky never even suggested that the fifth symphony bore a program. And yet it is impossible to doubt that this work is without an underlying drama of tragedy and hopeless fate.

Tschaikowsky's work is scored for the following orchestra: three flutes (piccolo), two oboes, two clarinets, two bassons, four horns, two trumpets, three trombones and tuba, three kettledrums and strings.

I. The Introduction (*Andante*, E minor, 4-4 time) is of great importance. Ernest Newman, writing on Tschaikowsky's symphonies, said of the subject with which it begins in the clarinets—"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate." And this subject is the "motto" of the symphony, nor is its somber influence absent from any movement of the work.

After 37 measures the introduction leads into the main movement (*Allegro con anima*), the principal subject of which, derived from a Polish folksong, is given out by the clarinet and bassoon. Soon this is taken up by the strings with curious gurgling runs in the wood-wind, and worked up to a great climax. The second theme enters suddenly and *piano* in the strings in the key of B minor. This material is considered at some length, and is permitted to die away in a *pianissimo*. With an abrupt *pizzicato* chord in the strings a new idea is introduced (*Un pochettino più animato*), in its turn to be followed 19 bars later by a third division of the theme—a melody of wistful tenderness set forth by the first and second violins. There is another cumulative growth of emotional intensity leading to a *fff*, upon which the second section of this theme is repeated by the full orchestra. The development now sets in with a working out of the subject last heard in conjunction with the principal theme. Both the chief subjects of the movement are given elaborate development. The Recapitulation begins with the first subject in the bassoon, the second theme being presented much the same as before. A long coda follows based on the opening subject of the movement, ending after a long diminuendo and almost wearily in a *pianissimo* of the bassoon and lower strings.

II. The slow movement (*Andante Cantabile, con alcuna licenza*, D major, 12-8 time) opens with somber chords sustained in the lower strings leading into a melody set forth by the first horn. At the close of this a new theme is announced by the oboe with a triplet figure in the strings. Having been worked up to a climax this theme is in its turn succeeded by another (*Moderato con anima*) given to the clarinets.

This, like the preceding, is gradually intensified in emotional fervor; there is a quickening of the tempo, a sort of hurried presentiment of impending disaster, and the "motto" of the symphony bursts in *fortissimo*. There then follows a recapitulation of the previous material, which is succeeded by another outburst in which the "motto" subject is given forth by the brass. The movement closes gloomily, with suggestions of the second theme.



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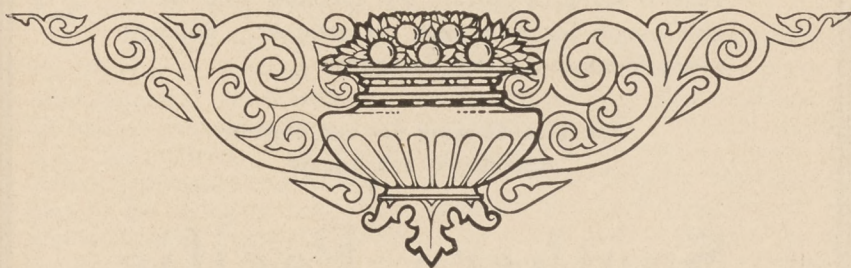
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III. "Valse." This movement is simple in construction. Its subject (*Allegro moderato*, A major, 3-4 time) is presented by the first violins. What answers the purpose of a "trio" is discoverable in the lightly-dancing 16th note figure moving in the strings and later in the wood-wind.

After a more or less lengthy presentation of this idea the opening subject of the waltz returns. Note the ominous appearance of the "motto" theme at the close.

IV. Like the opening movement, the finale (*Andante Maestoso*, E major, 4-4 time) is preceded by a lengthy introduction in which the "motto" of the symphony is reheard, this time in the major. The introduction leads directly into the main movement (*Allegro vivace*, E minor, 2-2 time) of which the principal subject is energetically put forward by the strings. In the course of a transitional passage leading to the second theme a canon is introduced between the upper and lower strings. The second subject, in D major, is heard in the wood-wind. This is interrupted by a sudden entrance of the "motto" subject in the brass, following which there ensues a development, first of the principal theme, and later of the second subject. The Recapitulation brings forward the former material with modifications of instrumentation and and key with—at the close—ever increasing encroachments of the portentous motive first heard in the introduction. At length (*Moderato assai e molto maestoso*) there is a change to E major, and accompanied by triplet passages in the wood-wind, this "motto" theme is triumphantly presented by the two trumpets in unison and *fff*.

There is a coda (*Presto*) based on previous material, and the symphony comes to its conclusion with an exultant return to the principal subject of the opening movement.





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### *Concerto for Violoncello D Minor.*

Edward Lalo.

Born Jan. 27, 1823, at Lille  
Died Apr. 22, 1892, at Paris



**L**ALO'S contribution to the literature of the violoncello consists of two pieces—"Chanson Villageoise" and "Sérénade"—produced in 1854; an Allegro in E flat major for piano and violoncello, written five years later,\* a sonata for piano and violoncello, brought out January 27, 1872, at a concert of the *Société Nationale*, and the Concerto.

The concerto for violoncello was produced December 9, 1877, at the Cirque d'Hiver, by Adolphe Fischer† to whom Lalo dedicated his work. Jules Etienne Padeloup was the conductor.

I. Prelude. The concerto opens with an Introduction (Lento) twenty-two bars long. The main movement (Allegro maestoso, D minor, 12-8 time) has its principal theme given out by the solo violoncello, this instrument also presenting the second subject. The movement follows the general outline of the sonata form.

II. Intermezzo. This movement is built on two themes. The first (Andante con moto, G minor, 9-8 time) is set forth, after twelve introductory measures, by the solo instrument. Later there is a change to G major (Allegro presto, 6-8 time), the subject of which is heard in the violoncello. In the course of the movement the two themes are given modified repetition.

III. The Finale is a rondo (Allegro vivace, D major, 6-8 time) of brilliant character, the opening theme of which is preceded by a short Introduction (Andante).

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### *Symphonic Variations for Violoncello and Orchestra, Opus 23.*

Leon Boellmann.

Born Sept. 25, 1862, at Ensisheim, Alsace.  
Died October 11, 1897, at Paris

**B**OELLMANN was a pupil of Eugene Gigout at the Ecole de Niedermeyer—an institution founded in Paris for the study of the organ and religious music by Louis Niedermeyer.

In 1881 he held a sub-organist's appointment at the church of St. Vincent de Paul, and shortly after that appointment was made principal organist. Boellmann's principal compositions—they comprise in all 68 works—include a Symphony in F major (1893); "Scenes du Moyen Age" for orchestra; Intermezzo and Gavotte for orchestra; Quatre pièces brèves (arrangements of some numbers from "Heures Mystiques" for organ) for string orchestra; Fantaisie sur des Airs Hongrois for violin and orchestra; Fantaisie Dialoguée for organ and orchestra; Variations symphoniques for violoncello and orchestra; Quartet for piano and strings;

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\*In 1876 Lalo remodeled this piece and made it an Allegro Symphonique for orchestra. It was played in this form for the first time January 30, at the Cirque d'Hiver.

†Fischer was born at Brussels, November 22, 1847. A pupil of Servais at the Brussels Conservatoire, he went to Paris on leaving that institution in 1868, and soon acquired a considerable reputation as a solo performer on the violoncello. In the latter days of his career Fischer became insane and eventually died in a lunatic asylum near Brussels, March 18, 1891.



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## PROGRAM NOTES :: CONTINUED

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Trio for piano and strings; Twelve Pieces, Suite gothique, second Suite, Heures Mystiques (one hundred pieces) all for organ. In addition Boellmann composed church music, pieces for piano (two and four hands) piano and violoncello, songs, etc.

The Symphonic Variations were played for the first time at a Lamoureux concert, Paris, November 27, 1892. Joseph Salmon, to whom the composition is dedicated, was the solo performer. He was a member of Lamoureux's orchestra, who, a pupil of Auguste Franchomme at the Paris Conservatoire, had taken the first prize for violoncello playing at that institution in 1883. The orchestral portion of Boellmann's work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, harps and strings. It begins with an introduction (*Moderato maestoso*, D minor, 4-4 time), the violoncello giving out a vigorous subject. The theme proper (*Andantino*, A major, 3-4 time) is announced by the solo instrument, and an orchestral passage eight measures in length leads to the variations, which are closely knit together, rather than separate divisions.

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## PROGRAM NOTES :: By Hubbard William Harris

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Overture to  
"Die Meistersinger von Nurnberg."

Richard Wagner.

Born May 22, 1813, at Leipsic.  
Died Feb. 13, 1883, at Venice.



**D**IE MEISTERSINGER VON NURNBERG," it will be recalled, is a comedy based on the manners and customs of the middle-class people of Germany of four hundred years ago—worthy old burghers who, by their well meant but misguided efforts to perpetuate the spirit of minstrelsy developed by the minnesingers of the chivalrous period, contrived, with comical bigotry and conservatism, only to impede all progress of the art of music and to stifle all poetic impulse. It was Wagner's satire on those of his own day who, failing to catch the spirit of advancement, likewise hindered artistic development by their stolid adherence to tradition. In the last act genius is permitted to triumph over pedagogy through Walther's singing of the beautiful "Prize Song"—inspired by a dream.

The sumptuous "Vorspiel" is constructed from some of the principal themes of the opera, opening—in C major, *sehr massig bewegt* and 4-4 time—with the Mastersingers' motive, a pompous march-theme repeated forthwith in F major and followed by a short development of a more tranquil motive ("Awakening Love") which leads to the entrance of another march-theme known as the "Banner" or "King David" motive. The



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## PROGRAM NOTES :: CONTINUED

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latter, which reappears throughout the opera at all the important functions of the Mastersingers, is developed at considerable length—after which a figure from the opening theme is worked up elaborately in the full orchestra. A short interludary episode then leads to a melodious motive (“Love Confessed”) which will be recognized as one of the strains of the “Prize Song.” This is followed immediately by a restless motive (“Impatient Ardour”) which reappears fitfully now and again during the succeeding parody of the ostentatious Mastersingers’ motive—worked up in the wood-winds *staccato* in conjunction with a droll counter-figure (the apprentices’ derision of Beckmesser) borrowed from the scene of the singing-contest in the last act. Wagner’s brilliant musicianship and originality are illustrated forcibly in the conclusion, where the three principal motives are worked up in combination—the “Mastersingers” coming in the basses and tuba, the “Banner” in the wood-winds, and the “Love Confessed” in the first violins, violoncellos and the other wind instruments; the rest of the orchestra supplying ingenious and elaborate embellishments, and the whole mounting steadily to a gorgeous climax.

The young knight Walter von Stolzing, in love with the goldsmith Pogner’s daughter Eva—whose hand has been promised to the victor in the forthcoming singing-contest, seeks to gain admission to the mastersingers’ guild and is blackballed. During the night preceding the festival he has a dream which he describes next morning to Hans Sachs, in the latter’s dwelling. The good-natured old poet is entranced, and forthwith summons his household. Eva enters, and is invited by Sachs to christen “The glorious morning dream’s true story” in accordance with custom. In the doing of this she is joined by Sachs, Walther, David and Magdalena—the other members of the “quintet.”

The singing-contest, with the fair Eva’s hand as the prize, is held on the banks of the river Pegnitz—whither the populace assembles. The various guilds of the town march up—first, the shoemakers (to the motive of Saint Crispin, the shoemakers’ patron) who, after taking their places, mock at the tailors and bakers as they come up—each heralded by their respective fanfares of trumpets. The girls from Fürth, arriving in a boat, are met by the Mastersingers’ apprentices, who dance them away; and finally the Mastersingers themselves, profoundly conscious of their own importance, advance with much stateliness to their pompous theme (the well known motive which forms the beginning of the introduction to the opera). Then all present join in a greeting to Hans Sachs. The contest begins—Beckmesser leading off and making a speedy and ignominious failure. Then Walther sings his “Story of the Dream”—otherwise known as the “Prize Song”:

Morning was gleaming with roseate light,  
The air was filled  
With scent distilled  
Where, beauty-beaming  
Past all dreaming  
A garden did invite



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Tschaikowsky..Symphony No. 6, "Pathetic," B Minor, Op. 74  
Strauss....Tone Poem, "Death and Transfiguration," Op. 24  
Wagner.....Overture to "The Flying Dutchman"

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## PROGRAM NOTES :: CONTINUED

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Wherein, beneath a wondrous tree,  
With fruit superbly laden,  
In blissful love-dream I could see  
The rare and tender maiden  
Whose charms, beyond all price,  
Entranced my heart—  
Eva, in Paradise!

Evening was darkling and night closed around;  
By rugged way  
My feet did stray  
Toward a fountain,  
Enslaved me with its sound;  
And there, beneath a laurel tree,  
With starlight glinting under,  
In waking vision greeted me  
A sweet and solemn wonder;  
She tossed on me the fountain's dew,  
That woman fair—  
Parnassus' glorious Muse!  
Thrice happy day,

To which my poet's trance gave place!  
That Paradise of which I dreamed  
In radiance new before my face  
Glorified lay.

To point the path the laughing brooklet streamed  
She stood beside me  
Who shall my bride be,  
The fairest sight earth e'er gave;  
My Muse to whom I bow,  
So angel-sweet and grave.  
I woo her boldly now,  
Before the world remaining,  
My might of music gaining  
Parnassus and Paradise!

—English translation by H. and F. Corder.





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| Clinch, C. E.            | Hellman, I. W., Jr.       | Morshead, S. W.            |
| *Coleman, Edward         | Henshaw, Mrs. W. G.       | Moss, S. A.                |
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| Coleman, John C.         | Herzstein, Dr. Morris     | Newhall, W. Mayo           |
| Coryell, J. B.           | Holton, L. I.             | Nickel, J. Leroy           |
| Crocker, C. H.           | Hooker, C. Osgood         | Nickel, Mrs. J. Leroy      |
| Crocker, Charles T.      | Hooker, Robt. G.          | Noble, H. H.               |
| Crocker, Ethel W.        | Hooker, Mrs. J. D.        | Nuttall, Mrs. J. R. K.     |
| Crocker, Mrs. Henry J.   | Hooper, Albert C.         | O'Connor, Mrs. M. J.       |
| Crocker, William H.      | Hooper, Mrs. Geo. W.      | Pacific Musical Society    |
| Crocker, Mrs. William H. | Hooper, Conolley & Beatty | *Page, Charles             |
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 Wise, Otto Irving  
 Worden, Clinton E.  
 \*Zeile, Frederick W.

\*In Memoriam.





THIRD SEASON—1913-1914

## The San Francisco Symphony Orchestra

HENRY HADLEY, *Conductor*

Maintained by the

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Founded December 20, 1909

Incorporated February 3, 1910

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# Repertoire

## San Francisco Symphony Orchestra

### LIST OF WORKS

Performed at the Concerts of the San Francisco Symphony Orchestra

First to Third Season (Inclusive) 1911-1914

Note—The Roman Numerals indicate seasons in which work was performed.

I—First Season	
II—Second Season	
III—Third Season	
*—Preceding numeral indicates Popular Concert	
**—Preceding numeral indicates Special Concert	
(2)—Preceding numeral indicates repetition of number during same season	
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## RUBINSTEIN—

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Concerto for Violin, B Minor (Irma Seydel) .....	II
Concerto for Violin, B Minor No. 3, Op. 61 (Kathleen Parlow) .....	III

## SARASATE—

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## EDWARD F. SCHNEIDER—

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## SCHUBERT—

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## SCHUMANN—

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## SIBELIUS—

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## J. STRAUSS—

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## R. STRAUSS—

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"Storelle del Bosco" (Beatrice Fine) .....	*II
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## STRUBE—

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## SVENDSEN—

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# Repertoire

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S. COLERIDGE TAYLOR—	
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Erda Scene (Carrie Bridewell)	II
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"An Open Secret" (Agnes Berry)	*II



# SOLOISTS

## First to Third Season (Inclusive) 1911-1914

Note—The Roman Numerals indicate seasons in which soloists appeared.

- I—First Season  
 II—Second Season  
 III—Third Season  
 \*—Preceding Numeral indicates Popular Concert  
 \*\*—Preceding numeral indicates Special Concert

### PIANISTS—

Valdimir De Pachmann (Chopin Concerto, E Minor) .....	I
Adele Rosenthal (Grieg Concerto, A Minor) .....	*II
Tina Lerner (Tschaikowsky Concerto, B Flat Minor) .....	II, *II
Gottfried Galston (Liszt Concerto, E Flat No. 1) .....	II, *II
Frances Rock-Shafter (Saint-Saens Concerto, G Minor) .....	*II
Ada Clement (Beethoven Concerto No. 5, E Flat, Op. 73) .....	III
Corinne Frada (Mendelssohn Concerto No. 1, G Minor, Op. 25) .....	III
Josef Hofmann (Rubinstein Concerto No. 4, D Minor, Op. 70) .....	III

### VIOLINISTS—

Efrem Zimbalist (Tschaikowsky Concerto, D Major) .....	I
Eduard Tak (Lalo Symphonie Espagnole) .....	I
Eduard Tak (Saint-Saens, Rondo Capriccioso) .....	**I (Oakland)
Maud Powell (Bruch Concerto in G Minor No. 1, Op. 26) .....	*II
(Schumann "Abendlied") .....	*II
(Sarasate "Zigeunerweisen") .....	*II
Irma Seydel (Saint-Saens Concerto in B Minor) .....	II
Louis Persinger (Lalo Concerto in F Minor) .....	II
Fritz Kreisler (Beethoven Concerto, D Major, Op. 61 and Tartini, "Devil's Trill") .....	III
Kathleen Parlow (Saint-Saens Concerto, B Minor, Op. 61; Tschaikowsky, Serenade Melancholique; Wienawski, Carneval "Russe") .....	III

### VIOLONCELLO—

Mme. Elsa Ruegger (Boellmann, "Symphonic Variations") .....	*I
Arthur Hadley (Hadley Konzersteuck for 'Cello and Orchestra) .....	II
Jean Gerardy (Lalo Concerto in D Minor; Boellmann, "Symphonic Variations") .....	III

### HARP—

Joseph Vito (Mozart Concerto in C Major for Flute and Harp) .....	II
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### FLUTE—

B. E. Puyans (Mozart Concerto in C Major for Flute and Harp) .....	II
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### SOPRANO—

Mme. Martha Richardson (Massenet, Aria from "Herodiade") .....	*I
Beatrice Fine (Charpentier, "Depuis le jour" from "Louise"; Strauss, "Storelle de Bosco") .....	*II
Mme. Herbst Wright (Weber, Agathe's Aria from "Der Freischuetz") .....	*II (Stanford University)
Agnes Berry (Woodman, "An Open Secret" with piano accompaniment) .....	*II

### CONTRALTO—

Carrie Bridewell (Wagner, Erda Scene from "Rheingold") .....	II
Fernanda Pratt (Saint-Saens, "Amour viens aider") .....	II
Mme. Ernestine Schumann-Heink (Mozart, Recitative and Aria from "La Clemenza di Tito"; Wagner, Aria "Gerechter Gott" from "Rienzi") .....	III

### BARITONE—

Clarence Whitehill (Wagner, Wotan's Farewell and Magic Scene from "Die Walkure"; Wahn! Wahn! from "Die Meistersinger") .....	III
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### CHORAL WORKS—

Cecilia Choral Club (Jules Massenet's Cantata "Eve") .....	*II
Mrs. Orrin Kipp McMurray .....	Soprano
Mr. R. M. Battison .....	Tenor
Mr. Harold Pracht .....	Baritone
Conducted by Paul Steindorff	
Cecilia Choral Club (Henry Hadley's Cantata "In Music's Praise") .....	*II
Mrs. Edward Everett Bruner .....	Soprano
Mr. Harold Pracht .....	Baritone
(Conducted by Henry Hadley)	

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# WORKS TO BE PERFORMED OR UNDER CONSIDERATION FOR PRODUCTION

Season 1914-1915

## SYMPHONIES—

Tschaikowsky	Symphony, "Manfred"
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Beethoven	Symphony No. 7, A Major
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Beethoven	Symphony No. 9 (With Solo and Chorus)
Mahler	Symphony No. 5
Bruckner	Symphony No. 3
Herman-Perlet	Symphony No. 1
Kalimikoff	Symphony No. 1

## OVERTURES—

Bantock	Overture, Pierrot of the Minute
Weber	Overture, Euryanthe
Goldmark	Overture, Sakuntala
Cherubini	Overture, Anacreon
Goldmark	Overture, Sappho
Berlioz	Overture, Benvenuto Cellini
Brahms	Overture, Tragic
Wagner	Overture, Die Meistersinger
Wagner	Overture, The Flying Dutchman
Wagner	Eine Faust Overture

## SYMPHONIC POEMS—

Saint-Saens	Symphonic Poem, Le Ruet d'Omphale
R. Strauss	Symphonic Poem, Heldenleben
Liszt	Symphonic Poem, Mazzepa
Tschaikowsky	Symphonic Poem, Francesca de Rimini

## SUITES—

Glazounow	Ballet Suite
Arthur Foote	Suite, D Minor
Bizet	Suite L'Arlesienne No. 2
Volkman	Suite in D Minor

## MISCELLANEOUS—

Ravel	Rhapsody, Espagnole
Dukas	L'Apprenti Sorcier
Humperdinck	Moorish Rhapsody
Ippolitoff-Iwanoff	Iberia
Haydn-Brahms	Variations on a Theme by Haydn
Liadow	The Enchanted Lake
Berlioz	Menuett des Follets
	Valse des Sylphs
	Marche Hongroise
	Damnation de Faust
Goldmark	Scherzo, Op. 45
Massenet	Phedre
Wagner	Waldweben from Siegfried
Wagner	Siegfried Ascending
Wagner	Brünnhilde's Rock from Siegfried
Wagner	Klingsor's Magic Garden and Flower-
	Girls Scene from Parsifal





